

*The Italian Paintings
before 1800*

RINGLING MUSEUM OF ART

The Italian Paintings
before 1800

CATALOGUE OF
*The Italian Paintings
before 1800*



by PETER TOMORY

The John & Mable Ringling
Museum of Art
1976

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Foreword



DURING a relatively brief period of his life in the 1920s, John Ringling, circus entrepreneur and multimillionaire patron of the arts, amassed a collection of European paintings, a significant number of which were Italian, reflecting his admiration for the country and its art.

Ringling's gift to the people of Florida and the nation fulfilled his original intention to have the public the ultimate beneficiary of his vision. The collection was first catalogued in 1949, upon the State's acceptance of Ringling's bequest of 460 paintings. The collection has since been expanded to include some 945 works of Italian, French, Flemish, Dutch, Spanish and English origin. The major emphasis, however, remains the Italian works.

Thirty years of accumulated scholarly research culminated in the comprehensive study of the Italian collection by Peter Tomory during his tenure as Curator of Collections at the Ringling Museum of Art. The *Catalogue of the Italian Paintings* is the product of this new research. Its distribution will reaffirm the international significance of the Ringling Collection to museums and scholars throughout the world. This major catalogue is the first in a projected series on the Museum's collection, and is to be followed by a catalogue of the Dutch and Flemish collections.

The catalogue was compiled and written by Peter A. Tomory, Chairman of the Department of Art History, La Trobe University, Australia. For his diligent scholarship the Museum is most appreciative.

The Ringling Museum of Art gratefully acknowledges the support of the Ford Foundation and the National Endowment for the Arts. Their timely assistance made the publication of this catalogue possible.

RICHARD S. CARROLL
Director



John Ringling the Collector



THIS SHORT ACCOUNT (restricted to the acquisition of paintings) of John Ringling's activities as a collector is intended to dispel some of the legends that have circulated in the years since his death in 1936. He was well advised like any other collector of his time, but he also exercised his own taste and judgement, an observation so self-evident that it is difficult to believe how he could have been so misjudged by some. He was of German extraction and he was a circus master. There are few spectacles more Baroque than the circus, so that the predominance of seventeenth-century works is due directly to his own taste. Interest in the Baroque was at its nadir in the 1920s and 1930s for apart from Rubens, Rembrandt and Velázquez, artists like Pietro da Cortona, Guercino and Giordano were virtually unknown except to a handful of scholars.

John Ringling first met Julius Böhler, the Munich art dealer, in New York while visiting a mutual friend, Arthur Keller, owner of the Ritz Hotel, in 1922–23. Böhler was first in Sarasota in 1924 and again in 1925 visiting Ringling largely to discuss the decoration of the hotel that Ringling planned to build. It was agreed that both of them should go to Italy in the fall of 1925 to look for decorative sculpture—columns, urns, etc.—for the new hotel. During the last few days they spent in Naples Ringling broached the idea of building a museum and a collection, perhaps stimulated by Böhler's mention of two fine paintings then available for purchase. Immediately Böhler had endorsed the idea of a fine art collection, Ringling asked him to purchase the two paintings (Veronese, *Rest on the Flight* [SN 82], and Luini, *BVM and Child with SS. Sebastian and Roche* [SN 37]). In the winter of 1925–26 Böhler brought both works to America.

That same winter in New York Ringling besides buying panelling for his house acquired some paintings, among them the d'Oggiono (SN 38) and the Fasolo (SN 83) then attributed to Veronese, from the English dealer A. L. Nicholson who had a

gallery in New York. Nicholson was probably a major source for John Ringling although complete documentary evidence is lacking.

Following his annual practice of visiting Europe to select new acts for the circus Ringling was there in the spring of 1926. After visiting Hamburg he went with Böhler to Berlin where he bought German works including the Cranach (SN 308). Both then crossed to London where Böhler heard that the Cartoons by Rubens (SN 211-214) had been unsold at the Duke of Westminster sale in 1924 and were still at Grosvenor House. Ringling was insistent on buying them, making the astute observation that they would make a unique addition to any American museum since they represented a scale not to be seen anywhere else at the time in the United States.

In the fall of 1926 Böhler and Ringling were in Italy and in Genoa, where they bought another Rubens (SN 224) and the Albertinelli tondo (SN 26) from a collection at Lucca.

Returning through London Ringling then probably purchased the Granacci (SN 24) and the Sebastiano del Piombo (SN 65), the first from Langton Douglas, the authority on Leonardo and Renaissance art, and the second from Colnaghi, the dealers.

Böhler had been busy discovering the location of paintings which had been sold at the Westminster sale in 1924 so that in the spring of 1926 Ringling was able to acquire from the dealers Leyton and Newton the Rosa *Allegory* (SN 152), the Rubens *Pausias and Glycera* (SN 219), the Mengs *Dream of Joseph* (SN 328), the Sassoferrato *BVM and Child* (SN 127) and four others. Thus twelve works including the four Rubens Cartoons were purchased from this collection. The policy of buying extensively from important English owners was established with this group from the Duke of Westminster. There was also the added advantage of having established pedigrees for the paintings. Only three paintings of this group have since been attributed to followers or copyists.

From the Bromley-Davenport sale in July of 1926 Ringling was able to purchase another Sassoferrato (SN 128), an indication that he was anxious to acquire more than one example by an artist, and from the Duke of Rutland sale that same spring he had bought the Giordano *Flight into Egypt* (SN 157). He was later to add another six paintings attributed to Giordano, of which two are now considered to be by followers.

In the following year, 1927, Ringling went to the Holford sale at Christie's in July. This was one of the most important of nineteenth-century collections built up

from the early 1800s by Sir Robert Holford and well documented. From this one collection Ringling purchased twenty-eight pictures—of these four are now in serious condition and six are ascribed to the respective workshop or are later copies. It should be realized that not even experts then had the scientific knowledge available now of paint surfaces. Besides, paintings were so often obscured by darkened varnish that the detection of extensive retouching was very difficult. However, from the Holford Collection there are these examples: the Gaudenzio Ferrari (SN 41), the Agostino Carracci (SN 111) and the Veronese portrait *Francesco Franceschini* (SN 81). The Veronese, the earliest dated portrait of the artist, is one example of Ringling's interest in good paintings rather than big names for the Veronese was bought as a Romanino. Other paintings from the Holford Collection include the Rosa *Landscape* (SN 153), the Pordenone (SN 66), the Dolci *St. John on Patmos* (SN 137), the Mazzolino (SN 46), the Albani *St. John* (SN 114), the two by Fiasella (SN 112, SN 113) and the Puligo (SN 28).

Ringling completed his London season with two major acquisitions. From a Christie's sale one week before that of Holford he bought the Rubens *Lot and His Daughters* (SN 218) and from a London dealer the Frans Hals (SN 251).

During the winter of 1927 Ringling had been in New York and bought from Duveen four English portraits—the Ramsay (SN 387), the Lawrence (SN 397), the Reynolds (SN 389) and the Gainsborough (SN 390)—and from other New York sales that year he acquired the Romney (SN 391) and the Mainardi (SN 20), and from the New York and Paris dealer Kleinberger the Francesco Bassano *Agony in the Garden* (SN 89).

In 1928 Ringling was again in London and in the spring he purchased the Isenbrandt (SN 199) from the London dealer Tomas Harris, and, very possibly from the same source since Harris specialized in Spanish paintings, the Ribera (SN 334).

In May he attended the sale of the second half of the Holford Collection, when he purchased five pictures in all including the Burne-Jones (SN 422) and the Velázquez (SN 336). That same summer he had acquired from Julius Böhler the two Guardi panels (SN 189, SN 190) and from a sale at Sotheby's the Angelica Kauffmann (SN 329). It is worth noting that the Kauffmann is from her best period and was obviously purchased to complement the Mengs (SN 328) bought from the Westminster Collection.

From Agnew, the London dealer, late in 1928 he bought the Raeburn (SN 396), adding this to the English group purchased from Duveen in 1927. This enthusiasm for English portraits was a contemporary one and the Huntington Collection at San

Marino, California, is the crowning example of Duveen's active persuasion in that field.

It was in 1928-29 that Ringling made his largest purchase, the collection of Mrs. Oliver Belmont of Newport, previously owned by Émile Gavet who had crossed the Atlantic to install the works in Newport. The collection consisted of the decorative arts, sculpture and paintings—amongst which were the Master of the Lathrop Tondo (SN 19) and the Piero di Cosimo (SN 22). The acquisition of this large collection was arranged through the agency of Duveen who, having seen Ringling show his mettle as a collector, was no doubt anxious to add him to his clutch of millionaire collectors. But there is no evidence that Ringling forsook his old adviser Böhler, for he was back with him in London for the spring and summer sales of 1929.

At a Christie's sale in June Ringling bought the Rembrandt *Pietà* (SN 252). It is known that other artists worked on this painting besides the master himself; nevertheless, it illustrates Ringling's adventurousness for he could have easily acquired a less controversial Rembrandt. In the same year, 1929, Böhler sold him another Rembrandt (SN 253). There was still another Rembrandt purchased and a fine El Greco but both were sold, presumably after the Wall Street crash, to acquire ready cash.

In July 1929 the last of Ringling's big purchases from a major English collection occurred when he bought twenty-three paintings (including the *Seven Acts of Mercy* by Bourdon [SN 366-372]) from the Earl of Yarborough sale which consisted of 136 lots. Only five paintings of the twenty-three are now considered to be workshop or copies. The most successful purchase was surely the Guercino *Annunciation* (SN 122) for the auctioneers did not even catalogue this as an authentic work and Ringling was able to purchase it for eighteen guineas or in those days about fifty-six dollars. Among the other works that he bought were the Rosa *Landscape with a Lake* (SN 154) and the Poussin *Holy Family* (SN 361). Interesting too is that he bought a Rembrandt portrait of a woman wearing a ruff with her hands folded but then sold it.

During the following year, 1930, Ringling followed his usual pattern of buying at the New York sales in the winter and in London in the summer. From a London sale he bought the Pietro da Cortona *Hagar and the Angel* (SN 132) which had been in the original Westminster sale in 1924, so six years later he was able to add one more work to those already acquired from that collection.

At another London sale he bought the Canalettos (SN 186, SN 187). Ringling's buying activities slackened off after 1930, but that year in New York he acquired the

large collection of Cypriote art so that 1930 can be regarded as the last of the bumper years.

By 1931 the Wall Street crash and the Depression had seriously reduced the availability of ready money. Ringling did, however, go to London and attended at least one sale where he bought the Lazzarini (SN 175). It is possible, since this was a Venetian work and the Canalettos had been purchased the year before, that he bought other Venetian works like the two Marco Riccis (SN 179, SN 180) and the two Paninis (SN 171, SN 172) for which there are no acquisition dates at all.

Thus ended Ringling's collecting activity, but it was his intention, if conditions had not prevented it, to start refining the collection, to sell the inferior paintings and replace them with better examples. Nevertheless, John Ringling put together in a few years an astonishingly representative collection.

NOTE: The sources for this account are (1) a manuscript written by Julius Böhler post 1945 in the Museum files and (2) an analysis of John Ringling's purchases through sale catalogues.



Introduction



THIS CATALOGUE replaces the Italian section in W. E. Suida's *Catalogue of Paintings* (1949) and includes all Italian acquisitions to October 1975.

Most museum catalogues are corporate productions in the sense that information is filed continuously by a succession of curators. This is so in this case and since the appointment of A. Everett Austin as the Museum's first Director, the following have contributed: Kenneth Donahue, Creighton Gilbert, Robert Parks, Curtis Coley, Karl Nickel, Kent Sobotik and myself. Special mention should be made of Creighton Gilbert who initiated a manuscript catalogue which has been of particular assistance. However, I must bear the ultimate responsibility of assembling correctly all the data and making decisions on attribution.

While every effort has been made to recover information on the provenances of these paintings, the ten-year interval between John Ringling's death in 1936 and the appointment of A. Everett Austin as Director in 1946 has proved an almost insurmountable hurdle. Not only were most of John Ringling's records lost but the memories of his surviving advisers and contacts had dimmed by the time serious work had commenced on cataloguing the Collection.

The ten-year gap also saw the deterioration in condition of many paintings in the Museum. Uncared for in the merciless Florida climate during that time, it is little wonder that the conservation program begun by Everett Austin in 1946 is still in progress. It says much for the conservators and particularly for the late Orly Korany that the greater proportion of the collection was salvaged and restored to reasonable condition.

This catalogue was commenced in July 1970, when, in consultation with the Director, Curtis Coley, it was decided to issue sectional catalogues rather than attempt a single catalogue of the complete collection.

The scholars, many of whom have visited the Museum, who have contributed facts and opinions have, I hope, been acknowledged in the catalogue text. To those

inadvertently omitted, I offer my sincere apologies. There are a few to whom I owe special thanks for useful discussions either in person or by mail. They are Marco Chiarini, Mina Gregori, Howard Hibbard, Ellis Waterhouse and Federico Zeri.

Although much of the research for the catalogue was carried out in the Museum and in Melbourne, I was able to work extensively elsewhere. I would like to thank, for permission to use their resources, the authorities of the following institutions: The Frick Art Reference Library, New York; The Witt Library, Courtauld Institute, London; The Library, Victoria and Albert Museum, London; The Kunsthistorisches Institut, Florence; The Hertziana Library, Rome.

Of my colleagues during my curatorship I would like to thank the then-director Curtis Coley for his continued interest and support; Kent Sobotik, then Assistant Curator, for many useful items of information; the late Orly Korany, the Conservator, for informative discussions on the condition of the paintings. To the present Librarian, Miss Valentine Schmidt, I owe an incalculable debt for her efficient librarianship and her enthusiasm and cooperation. Last but not least to the present Registrar, Mrs. Elizabeth Telford, I owe more gratitude than I can express, for her extraordinary assistance during my curatorship and during the last three years for her highly efficient and patient channelling of requests and information not only from myself but other art historians. Without her help this catalogue could not have been completed.

To the present Director, Mr. Richard Carroll, I am most grateful for his enthusiasm and pertinacity in obtaining the necessary funding for the production of the catalogue.

Finally I sincerely thank Ms. Jan Schrader here in Melbourne for her typing, retyping and typing again, in her impeccable fashion, the numerous revisions of the catalogue text.

PETER TOMORY

Melbourne, November 1975



Notes to the Catalogue



ALL PAINTINGS in this catalogue are by Italian artists with the exception of two Northern copyists, one Portuguese, one Dane and two Frenchmen. It is a curious convention that nominates François Nomé (Desiderio) as Italian but Gaspard Dughet as French. Dughet was born in Rome and lived there all his life. Nomé arrived in Italy at the age of nine or eleven. Dughet has therefore been included.

The catalogue is arranged as follows: Entries are in alphabetical order of artists within their regional areas, i.e., Florence, North Italy, Venice, Bologna, Rome, Naples. All known or presumed copies are listed last. The reason for this order is to enable the visitor to the Museum to follow the general chronology and order of paintings exhibited. Appendices listing subjects, previous owners and inventory numbers and an index at the end of the catalogue will aid the reader and visitor alike.

Most of the catalogue entries are illustrated. Black-and-white illustrations will be found close to their descriptions; color illustrations, designated by a dagger following the state number, are distributed throughout the volume.

ARTIST/BIOGRAPHY: The familiar name is given first; other names in parentheses. Biographies are brief but up-to-date. A starred name indicates a catalogue entry under this name.

MEASUREMENTS: These are given first in centimeters (height before width) and in inches (in parentheses). The support is indicated but no medium is given (the media employed are tempera, tempera and oil, or oil).

CONDITION: Reports are limited to indications of losses of original paint. Conservation refers to a varied range of treatment from surface cleaning to full restoration. Extensive conservation reports on a great many of the paintings are held in the Museum.

STATE NUMBER: SN conveniently refers to the inventory number and to the number in the *Suida Catalogue of Paintings* (1949). SN 1-363 (except 215) were catalogued by Suida; SN 520-595 were acquired by John Ringling but not catalogued by Suida. SN 627-905 were acquired from 1946 to 1972.

PROVENANCE: The Ringling acquisition date where not stated is either unknown or was the year of the last sale year given. 'With' before a name indicates a commercial gallery.

EXHIBITIONS: Only those exhibitions which provide evidence of ownership (nineteenth-century exhibitions) or have contributed additional knowledge have been included.

COMMENTARY: Unfamiliar subjects and their texts are described first. Critical analysis follows.

SOURCES: The following convention for sources has been adopted: Surnames of scholars in the commentary refer to articles and books given under 'Sources.' A surname followed by '(file)' refers to letters or manuscript notes in the respective curatorial file held by the Museum. A surname not found in 'Sources' or followed by '(file)' refers to a verbal opinion or an opinion contained in a letter not directly related to the painting in question.

APPENDICES AND INDEX: These are self-explanatory. An 'r' following the SN number in the Index indicates that the painting was reproduced in the *Suida Catalogue of Paintings* (1949).

SHORT TITLES

AAA	American Art Association, New York
Baldinucci, <i>Notizie</i>	<i>Notizie de' professori del disegno . . .</i>
BI	British Institution
BFAC	Burlington Fine Arts Club
<i>Census</i>	Fredericksen, B., & Zeri, F., <i>Census of Pre-Nineteenth Century Italian Paintings in North American Public Collections</i> (1972)
Crowe and Cavalcaselle	Respectively, <i>History of Painting in Italy</i> , ed. Borenius (1914), 6 vols.; <i>History of Painting in North Italy</i> , ed. Borenius (1912), 3 vols.
Manchester AT	Manchester Art Treasures
Mitteilungen	<i>Mitteilungen des Kunsthistorisches Instituts in Florenz</i>
RA	Royal Academy
Suida (1949)	Suida, W. E., <i>A Catalogue of the Paintings, Ringling Museum of Art</i> (1949)
Vasari	<i>Le Vite dei . . . pittore, scultori ed architetti</i>
Waagen	<i>Art Treasures in Great Britain</i> (1854)



7 Attributed to JACOPO DEL CONTE *Madonna and Child with the Magdalen* (SN 685)

TUSCAN AND UMBRIAN

Mario Albertinelli, 1474-1515

Trained with Cosimo Roselli and Piero di Cosimo. Before 1500 he was collaborating with Fra Bartolommeo and by 1508 was in partnership with latter in the S. Marco workshop. In 1511 he abandoned painting.

1 THE HOLY FAMILY WITH THE INFANT ST. JOHN THE BAPTIST SN 26

Panel (tondo, slightly irregular), 115.7 × 114.6 (45⁹/₁₆ × 45¹/₈).
INSCRIBED: To the right of the finch ORATE P PICTURE above a cross in a circle.

CONDITION: There are major losses in the area of St. John's and St. Joseph's legs and in the Madonna's drapery; major pentimenti in her hands. There is still a great deal of overpaint in the landscape concealing further losses. Conservation was abandoned in 1951.

VARIANT/COPIES: A rectangular variant panel, 95 × 115, differing in very minor details, Jean Zanchi Collection, Lausanne; a workshop copy, Mauritzhuis, The Hague; another copy reversed, private collection, Wuppertal-Barmen.

PROVENANCE: Giovanni Bernardini, Lucca, before 1516; by inheritance Conte Bernardini, Villa Saltocchio, near Lucca; with Julius Böhler, 1926; acquired John Ringling.

SN 26 was attributed to Fra Bartolommeo by Suida (1949) but there seems little doubt that it is largely by the hand of Albertinelli, whose tones generally are much darker than his collaborator's. The Lausanne variant, of excellent quality judging from the color photograph, would seem to be the prototype for SN 26. Knapp (1907) pointed out that the presence of the inscription and the cross in a circle indicated a partnership work and that SN 26 was the earliest evidence of the two artists collaborating. The cross and circle were often varied with a cross in overlapping circles.

A date of c. 1509-10 is probable when SN 26 is compared with Albertinelli's *St. Catherine Adoring the*

Eternal Father, Pinacoteca, Lucca, of 1509 (the landscape details) and the *Annunciation*, Accademia, Florence, of 1510 (the Madonna type). Suida (1949) cited a manuscript dated 1516 in the Archivio di S. Marco, Florence, recording a payment of twenty gold ducats by Giovanni Bernardini for SN 26.

SOURCES: Knapp, F., *Fra Bartolommeo della Porta und die Schule von San Marco* (1903), pp. 216-218, 272; Knapp, F., 'Albertinelli,' *Thieme-Becker* (1907), 1, 215; Berenson, *Pittura italiana* (1936), p. 3 (as Albertinelli and Fra Bartolommeo); *Census* (as Fra Bartolommeo).

Biagio d' Antonio (Utili)

Very little is known of him except that he was working in Faenza from 1476 to 1483 and again in 1504. He has often been confused with Giovanni Battista of Faenza (1495?-1516) who was also known as Utili.

2 MADONNA ADORING THE CHILD SN 15

Panel, 71.1 × 50.8 (28 × 20).

CONDITION: There are major losses along the foot, in the head of the Child, in the head and drapery of the Madonna and elsewhere. Seriously overcleaned in the past. Conservation postponed indefinitely 1966.

PROVENANCE: Émile Gavet, Paris; William K. Vanderbilt; Mrs. Oliver Belmont, Newport, R.I.; acquired John Ringling through Duveen, 1928-29.

Suida (1949) described the artist of SN 15 as close to Biagio d'Antonio and opinion since has been in general agreement, except that G. de Francovich ('S. Miniato,' *Bolletino d'Arte*, 6 [1926-27], 529-547) proposed including SN 15 in the Master of S. Miniato's oeuvre. This seems hardly tenable. More recently



3

Passavant has examined the circle of artists around Verrocchio and tentatively supported the attribution to Biagio.

SOURCES: Molinier, E., *Collection Émile Gavet* (1889), p. 187 (as Piero della Francesca); Passavant, G., *Andrea del Verrocchio als Maler* (1959), pp. 92–93, pl. 82; *Census* (as Biagio d'Antonio).

Bicci di Lorenzo, 1373–1452

Trained with his father, Lorenzo di Bicci. His early work was influenced by Agnolo Gaddi, and his later work by Gentile da Fabriano. After 1444 he collaborated with Domenico Veneziano.

3 SAINT FRANCIS RECEIVING THE STIGMATA SN 6b

Panel (console form), 55.8 × 14.6 (base), 87.6 (top) ($21\frac{11}{16} \times 5\frac{3}{4}$, $34\frac{1}{2}$), inclusive of molding.

CONDITION: Some minor scattered losses; otherwise in reasonable state. Conservation c. 1950.

PROVENANCE: With Duveen in 1923; acquired John Ringling from Duveen, 1927.

The subject, its iconography set by Giotto, represents the miracle which took place at La Verna in the Casentina near Bibbiena, in 1224, two years before the Saint's death.

Suida, following Berenson, accepted the console as pendant to the panel now ascribed to the Studio of Giovanni del Biondo (SN 6a, cat. no. 4). This cannot be justified since the styles differ considerably and the subject of the console is irrelevant to that of the panel. By 1967 it was assumed that the console was by a later hand in the early part of the fifteenth century. Fredericksen and Zeri have proposed the present at-



tribution. Bicci followed very closely in the footsteps of his father but was obviously influenced by Early Renaissance developments. Compared to a *St. Francis* at Cleveland by Lorenzo, the console here displays stylistic affinity but with the added sophistications of early cinquecento modelling and perspective.

The panel to which the console once belonged has not been traced, but it is presumed that it would represent the Madonna and Child attended by St. Francis and another Saint.

SOURCES: Berenson, *Italian Pictures* (1932), p. 224; *Census* (as Bicci di Lorenzo).

Studio of Giovanni del Biondo, active 1356–1399

Influenced early by Bernardo Daddi and later by Nardo di Cione with whom he worked in the Strozzi Chapel, S. Maria Novella, Florence.

4 THE MADONNA AND CHILD WITH SS. PETER, PAUL, JOHN THE BAPTIST AND JOHN AND TWO ANGELS SN 6a

Panel, 109.2 × 74 (55 1/4 × 29 1/2).

CONDITION: Principal losses are on the Madonna's face and halo and on the right cheek of the Child. Other losses due to cleavage of the panel. Conservation c. 1950.

PROVENANCE: With Duveen in 1923; acquired John Ringling from Duveen 1927.

Suida (1949) following Berenson gave the panel to Giovanni. Offner first ascribed the panel to the Workshop of Giovanni in 1956. He described it as the centre panel of a polyptych and dated it to the second half of the 1380s, on the similarity of the composition to the centre panel of the Romena triptych which is dated 1386. There are inadequacies in the modelling which cannot permit an attribution to Giovanni himself.


SOURCES: Berenson, *Italian Pictures* (1932), p. 242 (as Giovanni del Biondo, wrongly titled as 'six saints'); Offner, R., 'A Ray of Light on Giovanni del Biondo and Nicolò di Tommaso,' *Mitteilungen*, 7 (1956), 189; Offner, R., *Corpus of Florentine Painting* (1968), 4, 4, 197–198, pl. 56; *Census* (as Giovanni del Biondo).

Andrea del Brescianino (Piccinelli), active 1507 – after 1525

He probably trained with Pacchia. He was mainly influenced by his fellow Sienese Beccafumi and Andrea del Sarto. He worked in both Siena and Florence.

5 PORTRAIT OF A YOUNG WOMAN HOLDING A BOOK SN 25

Panel, 77.5 × 62.3 (30 1/2 × 24 1/2).

INSCRIBED: On verso, the following burnt in: S  S.

CONDITION: Minor losses including one across the bridge of the nose. Conservation 1959.

PROVENANCE: Anon. sale, Christie, May 24, 1928 (no. 285 as Pontormo); acquired John Ringling.

The attribution, made by Suida (1949), is convincing. The chiselled modelling of the face in SN 25 is close to Andrea's *Venus and Two Amorini* (Borghese) and the same stiff drapery folds are to be found in the *Saint Catherine* also in the Galleria Borghese.

Since SN 25 was originally attributed to Pontormo it is interesting to note that the sitter's dress is almost identical to that worn by the so-called *Wife of Andrea del Sarto* (with Knoedler, London, 1960) generally attributed to Pontormo but, in the opinion of Bode, by Ridolfo di Ghirlandaio.

SOURCES: *Census* (as Brescianino).

6 THE JUDGEMENT OF PARIS SN 33

Panel, 24.1 × 17.8 (9 1/2 × 7).

CONDITION: Some rubbing throughout and particularly on the trees. Conservation c. 1951.

PROVENANCE: With L. N. Grace, London; with Durlacher, New York, 1929; acquired John Ringling (as Beccafumi).

Suida (1949) retained the attribution to Beccafumi. Recently Zeri (file) has proposed the more convincing name of Andrea, who was much influenced by Beccafumi. The landscape in SN 33 can be compared to that in Andrea's *Madonna and Child* (Musée, Montpellier), while the style of the figures and particularly the use of the full profile for Paris can be compared to the predella *The Crucifixion* (Galleria, Siena, 405).

SOURCES: Berenson, *Italian Pictures* (1932), p. 66 (as Beccafumi); *Census* (as Brescianino).



5

Attributed to Jacopino del Conte, 1510–1598

Trained with Andrea del Sarto and influenced by Pontormo in Florence. Settled in Rome 1536–37 for the remainder of his career, although he is recorded as being in Florence in 1547.

7 MADONNA AND CHILD WITH THE MAGDALEN SN 685†

Panel, 88.3 × 69.9 (34³/₄ × 27¹/₂).

CONDITION: Apart from minor losses resulting from the cleavage of the joints, in good state. Conservation c. 1955.

PROVENANCE: With Durlacher, New York; acquired Ringling Museum, 1955.

EXHIBITIONS: Herron Art Museum, Indianapolis, *Pontormo to Greco: The Age of Mannerism* (1954) (no. 13 as Rosso); Baltimore Museum of Art, *Bacchiacca and His Friends* (1961) (no. 85 as School of Rosso).

SN 685 remained attributed to an anonymous Florentine until 1972 when Shearman proposed Carlo Por-



6

telli, but SN 685 seemed of much better quality than was evident in Portelli's work. Pace (file) recently agreed with this opinion and also pointed out that the predominant Pontormesque elements in SN 685 were not in fact a characteristic of Portelli who quite early in his career adopted a much more eclectic style. Pace's proposal that SN 685 is an early work by Jacopino del Conte is most convincing, for he notes among other early works the close stylistic links with Jacopino's *Madonna and Child with St. John*, State Museum, Berlin-Dahlem (Pace, V., 'Osservazioni sull'attività giovanile di Jacopino del Conte,' *Bolletino d'Arte*, 57 [1972], 220–222). For the date Pace proposes c. 1530 to account for the dependence on Pontormo 1526–28 and before Jacopino adopted the Michelangelesque type Madonna in *Madonna and Child with St. John*, Uffizi, Florence, c. 1532. SN 685 therefore joins the group of paintings now attributed to Jacopino in his Florentine period before he settled in Rome c. 1536.

SOURCES: *Census* (as Pontormo follower).

Piero di Cosimo, c. 1462–1521

Trained and worked with Cosimo Rosselli in Florence and in 1481–82 in Rome on the frescoes in the Sistine Chapel. His style is eclectic, demonstrating the influence of Verrochio, Signorelli, Filippino Lippi, Leonardo and Hugo van der Goes. Apart from the brief period in Rome he worked in Florence.

8 THE BUILDING OF A PALACE SN 22†

Panel, 82.6 × 196.9 (32 1/2 × 77 1/2), inclusive of a strip 5.1 in height along the top. Original size 77.5 × 196.9.

CONDITION: Good except for some small scattered losses in the top half of the panel. Conservation 1964.

PROVENANCE: Mussin Pouschkine, 1836; Meazza, Milan (sale, Sambon, April 15ff., 1884 [no. 61 as Signorelli]); Émile Gavet, Paris; William K. Vanderbilt; by inheritance Mrs. Oliver Belmont, Newport, R.I.; acquired John Ringling through Duveen 1928–29.

There has been considerable speculation on the subject. Both Zeri and Fahy proposed that SN 22 concluded the cycle *An Early History of Man* in which Panofsky (*Studies in Iconology* [Oxford, 1939; New York, 1962], pp. 33–67) linked together two panels (Ashmolean Museum, Oxford) and another two (Metropolitan Museum, New York). However, Panofsky (file) had no opinion to offer. There are three principal objections to this proposal: (1) whereas the four other panels range in height between 70.5 and 71, SN 22 is or was 77.5; (2) whereas the other panels were intended to be viewed below the horizontal, SN 22's vanishing point is at horizontal eye level; (3) the style of SN 22 is quite different. Both Zeri and Fahy have dated the cycle *An Early History of Man* c. 1507, but Bacci has shown that Piero's late style is deliberately archaizing and has dated SN 22 accordingly c. 1520. Langton Douglas also dated SN 22 late. Apart from these objections the scale of the figures and the architecture of SN 22 is totally at variance with the other panels. Also to be discounted is Suida's (1949) suggestion that the subject is either biblical or mythological, for there is no central figurative key to be identified with any sacred or pagan text.

Recently Webster Smith (manuscript file) has introduced a fruitful avenue of approach, demonstrating convincingly that the architectural style of the palace is clearly that of Giuliano da San Gallo. In fact Ackerman (file) had pointed out that Giuliano's double unit

villa at Poggio a Caiano (c. 1480) was the obvious prototype, but since statues on the parapet were not introduced until c. 1515 at Verona, the palace in SN 22 could be no earlier than c. 1520. This latter fact does not assist Webster Smith's proposal that SN 22 was the source for the plan (never executed) to transform the old palace at Castello into a double unit for Lorenzo di Pierfrancesco and Giovanni de' Medici in 1515. Webster Smith would date SN 22 c. 1497.

Webster Smith also drew attention to the architectural perspective panels (Urbino and Baltimore) which are now attributed to Cosimo Rosselli, Piero's master, and on analogy it seems clear that SN 22 represents an ideal structure, not a real one. Furthermore, Piero was much engaged in designing triumphal arches for Florentine festivals. There is evidence that these would often incorporate statues, for on a panel *The Story of Patient Griselda, Part 1* (National Gallery, London, 912), now attributed to the Master of the *Griselda Story* and dated c. 1500, there is a triumphal arch with sculptures.

It seems reasonable to propose that SN 22 is not only an allegory—the Triumph of Architecture—but an *in memoriam* valediction of the San Gallo family and its lifelong association with the House of Medici. Piero was a close friend of Giuliano, his brother Antonio and the latter's son Francesco. In c. 1505 Piero had painted the portraits of Giuliano (The Hague) and the architect's father, Francesco Giamberti (Rijksmuseum, Amsterdam), and both pictures were in the possession of Francesco di San Gallo when Vasari visited him. Giuliano died in 1517, so that an *in memoriam* work would postdate that year and thus fit the late date ascribed to SN 22 by Bacci and Langton Douglas.

There is a deal of internal evidence in the panel. There is a mother with her children (extreme left), boys, youths, mature men and an elderly man (extreme right). There is every sort of architectural preparation going on—a cycle of Vitruvian activity. Prominently in the foreground there are sculptors and woodworkers (Giuliano and Antonio described themselves in a fiscal return of 1489 as *legnaiuoli* [woodworkers]; both had been sculptors and Francesco was a sculptor in marble). On the right the horse recalls Leonardo's great bronze horse project which he had discussed with Giuliano in Milan. The hoist against the building

recalls that both brothers were engineers and had devised the machinery for lifting and placing Michelangelo's *David*. The two men on horseback (centre) are Giuliano and Antonio (both travelled extensively for the Medici). The building, echoing Lorenzo de' Medici's favourite villa, Poggio a Caiano, is being dressed with palm branches for its official opening; the ducal entourage is arriving at the right. All together the long association (Francesco Giamberti had worked for Cosimo I) between San Gallo and the Medici families is set out, but the long shadows suggest the valedictory nature of the allegory.

The attribution of SN 22 to Piero has not been questioned since Berenson (1936) proposed Bugiardini. Only the date as mentioned above has been disputed. However, when SN 22 is compared to Piero's works of either the mid 1490s or c. 1505–10, the stylistic discrepancies are obvious. The full monumentalizing forms of those years, consistent with the High Renaissance, are replaced in SN 22 by slightly gauche primitive renderings and the whole composition is redolent of recollection rather than of immediacy. Various details, like Leonardo's Sforza horse project of c. 1494 (Piero had worked with Leonardo on the *Anghiari Battle*, 1503–06), the statue on its back (foreground), the landscape hills to right and left echoing Hugo van der Goes' Portinari altarpiece of 1482, the disposition of the building and the scattering of figures in the extensive space before it recalling the Sistine frescoes of 1481–82 (e.g., Perugino's *Christ Giving the Keys to St. Peter*), suggest the memory at work, and for Piero a fading vision of a Golden Age.

SOURCES: Berenson, *Italian Pictures* (1932) (as Piero; wrongly titled as *Visitation*); Berenson, *Pitture italiane* (1936) (as Giuliano Bugiardini); Douglas, Langton, *Piero di Cosimo* (1946), p. 117; Morselli, P., 'Ragioni di un pittore fiorentino, Piero di Cosimo,' *L'Arte* (1957), p. 149, pl. 24 & *L'Arte* (1958), pl. 49; Zeri, F., 'Rivedendo Piero di Cosimo,' *Paragone*, 115 (1959), 44; Grassi, L., *Piero di Cosimo e il problema della conversione al '500 nella pittura fiorentina ed emiliana* (Rome, 1963), p. 78; Berenson, *Florentine School* (1963), I, 176 (as Piero [?]); Fahy, E. P., 'Some later works of Piero di Cosimo,' *Gazette des Beaux Arts* (1965), p. 206; Bacci, M., *Piero di Cosimo* (1966), pp. 75, 104–105, cat. no. 54, pl. 54; *Census* (as Piero).

The Dijon Master, active c. 1320– c. 1360

This anonymous artist named for the Tabernacle at Dijon was active as a follower of Pietro Lorenzetti in Siena.

9 THE MYSTIC MARRIAGE OF ST. CATHERINE OF ALEXANDRIA SN 4

Canvas (transferred from panel), 24.1 × 33.3 (9 1/2 × 13 1/8).

INSCRIBED: EGO VOS (sic) ORAMO (sic), i.e., EGO VOX GLAMANTIS.

CONDITION: Poor. When the painting was transferred early this century, most of the gold background was lost. In addition a major loss extends vertically through the figures of Christ and the Madonna. Other less extensive but serious losses are scattered throughout. There is extensive repainting. Conservation 1948.

PROVENANCE: Emile Gavet, Paris; William K. Vanderbilt; by inheritance Mrs. Oliver Belmont, Newport, R.I.; acquired John Ringling through Duveen 1928–29.

The composition is composed of Mary Magdalen, St. Catherine, the Madonna, Christ and John the Baptist.

The earliest written account of the Mystic Marriage is dated 1337 (Meiss, p. 108) although an older legend must have existed. The text described how the Madonna questions Christ as to the Christian progress of St. Catherine who prays before him. He declares himself pleased and will accept her as his spouse. The Madonna then takes St. Catherine's right hand and Christ puts the ring of His faith on her finger. The source is the medieval conception of the soul being redeemed by marriage with Christ. The earlier and the more traditional type shows St. Catherine marrying the Christ Child but Meiss (p. 110) points out a change after c. 1350, with the adult Christ being represented. This type is exclusive to c. 1350–75 particularly where in SN 4 the *standing* Madonna, a rarity in Tuscan painting of this period, is included.

Suida (1949) attributed SN 4 to a Sienese artist closely related to Barna, but Meiss (p. 56) pointed out that artists like the Dijon Master belonged to an older painting tradition, i.e., of the 1320s and 1330s and were uninfluenced by Barna.

SOURCES: Meiss, M., *Painting in Florence and Siena after the Black Death* (1951; paperback edition 1964), p. 110, n. 24, fig. 105; *Census* (as P. Lorenzetti Studio).



10

Carlo Dolci, 1616–1686

Trained with Jacopo Vignale. By 1645 he was a member of the Accademia del Disegno. Apart from a visit to Innsbruck in 1675 for some months, he remained all his life in Florence.

10 ST. JOHN WRITING THE BOOK OF REVELATION SN 137 *ru*

Copper, 25.9 × 20.6 ($10\frac{3}{16} \times 8\frac{1}{8}$).

CONDITION: Some losses particularly along the foot but otherwise in good state. Conservation 1962.

VARIANT: A variant, virtually a head and shoulder close-up of SN 137, 40 × 29 (inscribed on verso with artist's name and the date 1647), Pushkin Museum, inv. 7 (formerly Hermitage); octagonal variant, 113 × 92, State Museum, Berlin. The Saint is older and an open box is on the rock foreground (ex Giustiniani coll. before 1814).

PROVENANCE: Robert Holford; Sir George Holford sale, Christie, July 15, 1927 (no. 43); acquired John Ringling.

EXHIBITIONS: Columbia University, New York, *Florentine Baroque Art* (1969) (no. 65), pl. 32.

As Nissmann (Columbia exhibition) observed, a date c. 1647 would be consistent with Dolci's stylistic development at this stage, still showing the influence of Vignale.

SN 137 was probably derived from one of four celebrated life-size paintings of the Evangelists by Dolci, formerly in the Palazzo Riccardi, Florence. They were bought by Lucien Bonaparte and then at his sale were purchased by Sir Simon Clarke. Later the *St. John* was in the Northwick Gallery sale, July 26, 1859 (no. 1695), Bt. Fuller. No trace has been found of it.

The octagonal variant at Berlin may in fact belong to the series of octagonals described by Fredericksen (*Catalogue of Paintings in the J. Paul Getty Museum* [1972], pp. 50–51) which he tentatively dates c. 1671, the date of another octagonal *St. John*, Pitti, Florence. The much earlier date of SN 137 might indicate that the Riccardi series was painted about the same time.

SOURCES: Benson, R., *The Holford Collection* (1924), p. 72, pl. 64; *Census* (as Dolci).

Giovanni Domenico Ferretti, 1692–1766/68

Trained with Francesco Chiusari in Imola, then with Tomasso Redi and Sebastiano Galeotti in Florence and in Bologna with Felice Torelli and was influenced there by del Sole. He returned to Florence in 1719 where he spent the remainder of his career on numerous commissions both religious and secular.

11 THE DISGUISES OF HARLEQUIN SN 637–651

All Canvas:

Harlequin as Crippled Soldier (SN 637)

97.4 × 78.1 ($38\frac{3}{8} \times 30\frac{3}{4}$)

Harlequin as Peasant (SN 638)

97.1 × 77.5 ($38\frac{1}{4} \times 30\frac{1}{2}$)

Harlequin as Scholar (SN 639)

97.7 × 78.7 ($38\frac{1}{2} \times 31$)

Harlequin as Clever Valet (SN 640)

97.7 × 78.1 ($38\frac{1}{2} \times 30\frac{3}{4}$)

Harlequin as Beggar (SN 641)

95.8 × 77.5 ($37\frac{3}{4} \times 30\frac{1}{2}$)



8 PIERO DI COSIMO *The Building of a Palace* (SN 22)



II (SN 642)



II (SN 643)

Harlequin Attacked (SN 642) *RV*

99 × 80.6 (39 × 31 3/4)

Harlequin as Painter (SN 643) *RV*

97.7 × 77.5 (38 1/2 × 30 1/2)

Harlequin as Doctor (SN 644)

97.7 × 78.1 (38 1/2 × 30 3/4)

Harlequin as Brigand (SN 645)

97.1 × 78.1 (38 1/4 × 30 3/4)

Harlequin as Rejected Lover (SN 646)

97.4 × 77.5 (38 3/8 × 30 1/2)

Harlequin as Cook (SN 647) *RV*

97.1 × 127 (38 1/4 × 50)

Harlequin as Glutton (SN 648)

97.1 × 127 (38 1/4 × 50)

Harlequin as Dancing Master (SN 649)

97.7 × 77.5 (38 1/2 × 30 1/2)

Harlequin as Lacemaker (SN 650)

97.7 × 77.5 (38 1/2 × 30 1/2)

Pulcinella with a Cooking Pot (SN 651)

95.8 × 77.5 (37 3/4 × 30 1/2)

CONDITION: Apart from scattered minor losses all the canvases are in good states. Conservation 1951–53.

DRAWING: For SN 645, Ashmolean Museum, Oxford, 991.

VARIANTS: Reduced variants of SN 643 and SN 647, Simmons Collection, London; variant of SN 639, Bottari Collection, Rome.

ENGRAVED: SN 637, SN 643, SN 650, by Bartolozzi.

PROVENANCE: Max Reinhardt, Schloss, Leopoldskron, Salzburg; acquired Ringling Museum 1950.

EXHIBITIONS: Museum of Art, University of Kansas, Lawrence, *The Disguises of Harlequin* (1956); Detroit/Florence, *The Twilight of the Medici* (1974) (no. 135a/b; SN 647, SN 648).

Harlequin, or properly Arlecchino, was the name of the sharp-witted servant of the stock characters of the *Commedia dell'arte*. Tristano Martinelli (c. 1557–1630) is credited with adopting the name when a member of the *Confidenti Company*. In Paris Martinelli's



II (SN 647)

wit was published in *Compositions de rhétorique de M. don Arlequin* in 1600. Pulcinella (SN 651) was another of the servant characters of the *Commedia dell'arte*, but was more a buffoon than a wit like Arlecchino. Pulcinella is the prototype of the English Punch.

Maser thought that Ferretti was probably commissioned by the Accademia del Vangelista to paint the series of twelve (SN 637–646, SN 649–650) vertical

compositions and other similar series represented by SN 647–648 and SN 651, inspired perhaps by Goldoni's visit to Florence in 1742 when he wrote two plays for the Accademia: *Avventura di Arlecchino e Camilla* and *Le 32 Disgrazie di Arlecchino*. Goldoni was largely responsible for writing texts for the previously improvised scenarios of the *Commedia dell'arte*.

SOURCES: Maser, E., *Gian Domenico Ferretti* (1968), pp. 52–55, pls. 84–94, 11, 12; *Census* (as Ferretti Studio).

Florentine cassoni workshop of the fifteenth century

- 12 TRIUMPH OF SCIPIO AFRICANUS SN 12
 13 BATTLE BETWEEN ROMANS AND GAULS SN 13
 14 THE ASSAULT ON PIOMBINO SN 14
(illustrated on pages 24-25) N

All panel:

42.2 × 134.1 (16⁵/₈ × 52¹³/₁₆) (SN 12).

43.2 × 156.2 (17 × 61¹/₂) (SN 13).

41.4 × 165.1 (16⁵/₁₆ × 65) (SN 14).

INSCRIBED: SN 12: ISCI-PIONE; SN 14: R ALFONSO above rein of rearing grey horse.

CONDITION: All three panels have scattered losses and numerous scorings as is common in cassoni panels; otherwise they are in reasonable condition. Conservation c. 1962.

PROVENANCE: All three panels: Émile Gavet, Paris; William K. Vanderbilt; by inheritance Mrs. Oliver Belmont, Newport, R.I.; acquired John Ringling through Duveen 1928-29.

EXHIBITIONS: Palazzo Strozzi, Florence, *Lorenzo il Magnifico e le arti* (1949) (nos. 104, 105, 106).

SN 12: Scipio Africanus (236-184 B.C.) defeated Hannibal at the battle of Zama, North Africa, in 202 B.C. On his return to Rome Scipio was accorded the Triumph depicted in this panel. Plutarch's *Lives* was generally the source for these Triumph subjects.

SN 13: A battle between Romans and Gauls was a common subject for cassoni. The Romans are identified by the banners inscribed SPQR and the Gauls, many nude, have a cockerel insigne on their banner. The kind of narrative treatment perhaps reveals some knowledge of the Trojan column reliefs, but as Callmann points out no great effort was made by cassoni artists to achieve archaeological accuracy.

SN 14: A. F. C. Ryder (file) has recently proposed that the assault depicted represents the unsuccessful storming of Piombino by Alfonso V of Aragon on September 10, 1448. Piombino is on the west coast of Italy opposite the island of Elba.

SN 12 (as Uccello in Gavet Collection), SN 13, and SN 14 were attributed by Suida (1949) to the Anghiari Master. C. 1963, however, all three panels were re-attributed to the Apollonio di Giovanni Workshop. Recently Callmann has rejected them from the Apollonio oeuvre. They must therefore be the product of

one of the mid-fifteenth-century cassoni workshops in Florence, in which a number of artists worked together on each panel, to account for the lack of individuality although SN 14 shows most clearly the pervading influence of Uccello on this type of subject.

SOURCES: Molinier, E., *Collection Émile Gavet* (1889), p. 187, pl. 79 (SN 12); Callmann, E., *Apollonio di Giovanni* (1974): SN 12: pp. 46n, 57, 87, pl. 57; SN 13: pp. 46n, 87; SN 14: p. 87; *Census* (SN 12 as Apollonio di Giovanni Studio; SN 13 and 14 as Florentine, fifteenth century).

Follower of Francesco Furini, c. 1640-1650

- 15 A YOUNG MARTYR SN 135

Canvas, 64 × 55 (25²/₁₆ × 19⁷/₈).

CONDITION: There are some losses in the flesh parts and in the right background. Conservation 1950.

PROVENANCE: Unknown, probably London; acquired John Ringling.

The young martyr is presumably one of the early Roman Christians but she has not been identified.

SN 135 seems quite clearly inspired by Furini's *Girl Holding a Chalice*, Pitti, Florence. Although some passages are not lacking in quality there are weaknesses in the modelling of the head which betray a follower, possibly a workshop assistant.

SOURCES: *Census* (as Furini).

Raffaellino del Garbo, 1466-1524

Raffaellino's biography is confused. Although Vasari wrote his life there is no signed del Garbo, but works signed by Carli and Capponi exist. All three names are now accepted as the one artist. He had an eclectic style passing from the influence of Filippino Lippi and Botticelli to Piero di Cosimo* and Ghirlandaio. He worked mostly in Florence.

- 16 THE MASS OF ST. GREGORY SN 23 N

Canvas, 200.6 × 192.7 (79 × 75⁷/₈).

SIGNED: RFAEL + KARLI PXIT / A + D + M + CCCCCL.



CONDITION: Poor, due to flood damage in Florence in 1844. Paint surface rendered more unstable by later climatic conditions. No recent conservation has been attempted.

PROVENANCE: Sacristy, S. Spirito, Florence, 1501; Palazzo Antinori, Florence, by 1600; with Giovanni Gagliardi, Florence, c. 1844; with Samuel Woodburn, London; Sir John Ramsden, Bt.; R. & E. Benson, 1927; with Duveen; 1928 acquired John Ringling.

The Mass of St. Gregory was not introduced as a subject until the fifteenth century, when it became increasingly popular due to the indulgences obtained by prayers before its representation. The legend records the vision of Christ and the instruments of his Passion appearing on the altar, when a celebrant expressed his doubts about the real presence in the Host.

Raffaellino may have had access to a French illuminated edition of Gregory's *Sacramentary*, for SN 23 follows very closely a painting (Louvre) attributed to the School of Amiens, where the two deacons support the cape of the Saint, the angels hold long candles. These were common to other representations, but in both works the event is seen from the back rather than the more usual profile view.

Both Gamba ('Dipinti ignoti di Raffaello Carli,' *Rassegna d'Arte*, 7 [1907], 104-109) and Carpaneto have drawn attention to the similarity of the architecture to that in paintings by Perugino, indicating that by the late 1490s Raffaellino was much attracted to the Umbrian master for his later style is almost wholly Umbrian in character.

SN 23 was probably removed from S. Spirito in the 1570s when the sacristy was redecorated with paintings by Alessandro Allori and Bernardo Poccetti. Since the painting was taken to the Palazzo Antinori it may be presumed that it was commissioned by the same family.

SOURCES: Vasari, Novara ed. (1967), *Le Vite*, 4, 14, n. 1; Carpaneto, M., 'Raffaellino del Garbo,' Pt. 1, *Antichità Viva*, 4 (1970), 14, fig. 16; *Census* (as Raffaellino).

1626 she settled in Naples, but in 1638 she rejoined her father in London where she stayed a year or two after his death in 1639. She then returned to Naples for the rest of her life.

17 ST. CECILIA SN 134 *✓*

Canvas, 150.5 × 102.5 (59 1/4 × 40 3/8).

CONDITION: There are some minor losses in the figure and there is a considerable amount of overpainting in the background. Conservation 1964.

PROVENANCE: Unknown, probably London; acquired John Ringling.

SN 134 was attributed by Suida (1949) to Jacopo Vignale. There is, however, little evidence of Vignale's style, but it is true that there are Tuscan elements present, particularly in the face with partly opened mouth. The color, however, is clearly Neapolitan as is also the Caravaggesque lighting and the hard handling of the tassel. No artist fits this synthesis of Tuscan and Neapolitan characteristics so well as Artemisia Gentileschi, an attribution recently proposed by Spinosa (file) who also described it as a late work, i.e., late 1640s. As Bissell ('Artemisia Gentileschi,' *Art Bulletin*, 49 [1968], 153-168) demonstrated, her previous somewhat bulky figures were slimmed down by Neapolitan influence. In fact there are analogies in SN 134 with paintings by Massimo Stanzione, e.g., a *St. Catherine* (sale, Sotheby, Florence, October 9, 1971 [no. 17]) and *Woman in Peasant Dress* (signed), M. H. de Young Museum, San Francisco. Stanzione had been himself influenced by Artemisia when she first arrived in Naples (de' Dominici, *Vite . . . napoletani* [1742], 3, 45-46). The handling and pose of SN 134 is very similar to the figure of Bathsheba in the painting of that title in the Gallery of Fine Arts, Columbus, Ohio, which Bissell dates to Artemisia's late Neapolitan period.

Another *St. Cecilia*, Galleria Spada (Zeri pp. 85-86), has been alternatively attributed to Artemisia and Rutilio Manetti, a Siennese artist who has also been proposed for SN 134. Manetti's figures are quite different as is also the color, but the Tuscan elements in Artemisia's style have clearly caused problems in attribution.

SOURCES: *Census* (as ascribed to Vignale).

Attributed to Artemisia Gentileschi, 1593-1651/53

Trained with her father, Orazio, in Rome. Both went to Florence in 1613. She returned to Rome in 1620. In





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**Gherardo di Giovanni (di Miniato),
1444/45–1497**

Also known as Gherardo del Fora, he worked in Florence as painter-mosaicist, engraver and miniaturist. His early training is not known but in 1491 he was working with Botticelli, Domenico and Davide Ghirlandajo in the S. Zenobius Chapel in the Duomo. Work continued there to 1494 and was resumed again in 1504. His painting oeuvre has been expanded by identifying him with the so-called Maestro del Trionfo della Castità.

**18 ANGELS SWINGING CENSERS
(fragment) SN 18 ㄥ**

Panel, 27.9 × 19.7 (11 × 7³/₄).

CONDITION: Due to overcleaning in the past there is general rubbing overall; the gold rays have particularly suffered. Conservation 1963.

PROVENANCE: Count Grégoire Stroganoff, Rome, by 1909; Raoul Tolentino, Rome, sale, AAA, April 22–26, 1924 (no. 886), unsold; sale, AAA, New York, April 26, 1927 (no. 685); acquired John Ringling.

This fragment was first attributed to Filippino Lippi by Wrangel and Trubnikoff and thereafter to the Botticelli Studio and more specifically to 'Amico di Sandro' by Berenson. Since then Fahy has made the very plausible attribution to Gherardo on the basis not only of its stylistic affinities with the Hertz Madonna (Museo Nazionale, Rome) formerly attributed



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to the Maestro del Trionfo della Castità, but now to Gherardo, but also pointing out that the sides of the Hertz Madonna taper, indicating that there was formerly an arched top to the composition. The Ringling fragment could justifiably represent this missing section.

SOURCES: Wrangel, N., & Trubnikoff, A., 'Les Tableaux de la collection du comte Stroganoff à Rome,' *Starye Gody* (March 1909), p. 123, pl. opp. p. 22; Muñoz, A., *Pieces de choix de la collection du comte Grégoire Stroganoff* (1912), 2, pl. 15 (as Botticelli Studio); Berenson, *The Study and Criticism of Italian Art* (1901-16), 1, 59 (as Amico di Sandro); Scharf, A., *Filippino Lippi* (1935), p. 117 (as Workshop); van Marle, R., *The Italian Schools of Painting* (1931), 12, 258 (as Amico di Sandro); Fahy, E., 'Some Early Italian Pictures in the Gambier-Parry Collection,' *Burlington Magazine*, 109 (1967), 131, fig. 22; *Census* (as Domenico Ghirlandaio follower).

Francesco Granacci (d'Andrea di Marco), 1469-1543

Trained with Domenico Ghirlandaio. Considerably influenced by his fellow pupil, Michelangelo. He was

later influenced by Fra Bartolommeo, Leonardo, Raphael and Pontormo. Was mostly employed on commissions in and around Florence.

19 THE ASSUMPTION OF THE VIRGIN (MADONNA DELLA CINTOLA) WITH ST. THOMAS; AND ST. JOHN THE BAPTIST, ST. JAMES, ST. LAWRENCE AND ST. BARTHOLOMEW SN 24†

Panel, 228.6 × 205.7 (90 × 81) (painted surface 2-3 cm. smaller all around).

CONDITION: The most serious losses occur in the lower third of the panel, where there is also evidence of scorching (reported by Baldinucci as being caused by lighted candles). There are numerous pentimenti. Conservation 1961.

DRAWING: Vasari reported that a drawing of the Virgin and St. Thomas was in his *Libro*, but this is untraced.

ENGRAVED: Lastri, *Etruria pittrice*, 1 (1791), pl. 33; Rosini, *Storia della pittura italiana* (1839-55), pl. 134 opp. p. 48.

PROVENANCE: Painted for the Medici Chapel, S. Piero Maggiore, Florence; 1591 in the Lapi Chapel (first on left of nave); 1754 in the Rucellai Chapel; 1784 removed to Palazzo Rucellai after collapse of S. Piero Maggiore; acquired after 1860 by Lord Somers, Eastnor Castle, Herts; by inheritance Lady



Henry Somerset; Christie sale, May 13, 1899 (no. 92), unsold; by inheritance H. C. Somers Somerset, The Priority, Reigate; after 1908 before 1921 with Langton Douglas, London; before 1932 acquired John Ringling.

The subject records the act of the Virgin in lowering to St. Thomas her girdle, on her Assumption. The legend continues with an account of Michele Dogomari of Prato, returning from a crusade to the Holy Land, with the girdle which had been given as a dowry to his wife, the daughter of a Greek priest in Jerusalem. The girdle was subsequently deposited in the Cappella della Sacratissima Cintola at Prato, thus accounting for the popularity of the subject in Florentine painting. There are frescoes at Prato by Agnolo Gaddi depicting the legend, which can be dated after 1348.

Vasari described the panel as Granacci's masterpiece and remarked that the figure of St. Thomas could have been painted by Michelangelo, as a comparison with the latter's Virgin in the *Doni Holy Family* demonstrates. Freedberg dated the panel c. 1510–12, placing it slightly earlier than the *Madonna in Glory with Four Saints* (Accademia, Florence) which he dated 1512–14. However, von Holst with more of

Granacci's oeuvre as evidence convincingly dates it later, 1515–20, between the Berlin *Tondo of the Trinity* (c. 1515) and the *Sacra Conversazione* at Montemurlo, dated c. 1522. The Ringling panel certainly postdates the panel of the same subject (formerly Earl of Warwick) which was painted before 1516 and is a much less ambitious composition.

The nearest Saint on the right has been rightly identified by von Holst as Bartholomew, since he holds a flaying knife below an open book. Since Vasari this Saint was called St. Paul, with the exception of Jameson who gave the correct identification.

SOURCES: Vasari, Novara ed. (1967), 5, 131, n. 2; Bocchi, *Le Bellezze di Firenze* (1591), pp. 174–175; Bocchi-Cinelli, *ibid.* (1677), pp. 357–358; Baldinucci, *Notizie . . .*, 6 (1808–1812), 335; Lanzi, *Storia pittorica . . .* (1834), 2, 124; Jameson, A., *Legends of the Madonna* (1857), p. 455, pl. 3; Crowe and Cavalcaselle (1914), 6, pp. 156–157, pl. opp. p. 156; Venturi, *Storia dell'arte . . .*, 9/1, 489; Berenson, *Italian Pictures* (1932), p. 267; Paatz, W. and E., *Die Kirchen von Florenz* (1952), 4, p. 640; Freedberg, S. J., *Painting of the High Renaissance* (1961), p. 211, pl. 287; von Holst, Christian, *Francesco Granacci* (1974), pp. 148–149, pls. 50, 52; *Census* (as Granacci).



20

Raffaello Gualterotti, 1543–1639

He is known only through his designs for Medici wedding festivals in 1579 and 1589. From the evidence below he may be presumed to have worked in the Studio of Alessandro Allori, influenced by Giovanni Stradano (Stradanus). He would have worked mostly in Florence.

20 GIUOCO DEL CALCIO – PIAZZA SANTA CROCE, FLORENCE SN 36 *π*

Canvas, 87.6 × 116.2 (34 1/2 × 45 3/4).

CONDITION: Minor losses run vertically across the canvas indicating that it was once rolled or folded. Conservation 1963.

PROVENANCE: Elia Volpi, Palazzo Davanzati, Florence; Elia Volpi sale, AAA, New York, November 21–27, 1916 (no. 1018 as Allori); with Bernet, New York; James Warren Lane sale, AAA, November 20, 1924 (no. 156 as Allori); Edgar Mills sale, Marx, New York, November 11–14, 1930 (no. 298 as Bronzino); 1930 acquired John Ringling.

EXHIBITIONS: John Herron Art Museum, Indianapolis, *Pontormo to Greco* (1954), no. 69.

Gioco del Calcio was the traditional Florentine football game played every year and on special occasions in the Piazza Santa Croce (see Bocchi-Cinelli, p. 308). It was played only by young men from upper-class families. Each team had twenty-seven men: fifteen *innanzi* (linemen), five *sconciatori* (quarterbacks),

four *datori innanzi* (halfbacks), three *datori addietro* (fullbacks). In SN 36 the game has been started by the *pallaio* throwing the ball into the nearest of the three *quadriglie* of linemen. Each team then tried to kick or punch the ball towards the opposing goal line. A game would last about an hour. A marble plaque on the south side of the piazza dated February 10, 1565, marks the halfway line for the game.

The game in SN 36 can be exactly dated to May 4, 1589, a special game played during the wedding festival for Ferdinando de' Medici and Christina of Lorraine (Suida [1949] was in error).

Suida (1949) attributed SN 36 to Gualterotti on the basis of an engraving by Baldi and Marsili after a design by Gualterotti for his book *Feste nelle nozze del ... Francesco Medici ... e ... Bianca Cappelli* (1579). However, Gualterotti also prepared the two books describing the Medici wedding of 1589 (see *Feste e apparati medicie da Cosimo I a Cosimo II*, Uffizi [Gabinetto Disegni e Stampe], Florence, 1969). The date of SN 36 is clearly established by the fact that there was no football match in 1579, but there was in 1589.

Since no other oil paintings by Gualterotti are known it is purely surmise that he is the artist of SN 36. He is credited only with making the drawings for the engravers, not the designs themselves which were by other artists, e.g., Alessandro Allori's *Allegory of Florence* (1589). There are traces of Allori in SN 36, for instance, the boy and dog in the foreground. However, the two horsemen are taken almost unchanged from an engraving (*War of Siena*) by Stradanus and Galle for the series *Medicae Familiae Rerum Feliciter Gestorum Victoriae et Triumpho* (Florence, 1583). Stradanus, with his production of hunting and genre scenes for the Medici, might suggest that his studio is the likely source for SN 36.

It is possible that a member of the Accademia degli Alterati commissioned SN 36, for Giovanni de' Bardi discoursed on football games and Bernardo Davanzati on gymnastics, amongst other things. It is tempting to propose the latter, but Elia Volpi acquired pictures from a variety of sources and there is no evidence to show that SN 36 was in the original Davanzati Collection.

SOURCES: Tomory, P., 'Raffaello Gualterotti (?),' *Ringling Museums Newsletter* 5, no. 4 (1972); *Census* (as Gualterotti).

Master of the Lathrop Tondo, active last quarter fifteenth century

This anonymous painter was first named by Berenson in 1906 for *The Lathrop Tondo* (Paul Getty Museum). Later Ragghianti renamed him *Il Pittore Guinigi* from Lucca, having identified the left-hand coat of arms in the same tondo as that of the powerful Lucchese family. Later still Fahy proposed that the artist could be identified with Antonio Corsi, registered as a Lucchese painter in 1494.

21 THE ASSUMPTION OF THE VIRGIN WITH ST. THOMAS (LA MADONNA DELLA CINTOLA) SN 19 *h*

Panel, 171.5 × 134.6 (67 1/2 × 53).

CONDITION: Most losses run vertically due to cleavage of the joints of the panel. Scattered losses elsewhere but few in the figures. Conservation 1970.

PROVENANCE: Émile Gavet, Paris; William K. Vanderbilt; by inheritance Mrs. Oliver Belmont, Newport, R.I.; acquired John Ringling through Duveen 1928–29.

For the orthodox High Renaissance Florentine interpretation of the subject the painting by Francesco Granacci can be referred to (SN 24, cat. no. 19). The iconography of SN 19 belongs to an earlier tradition, for as Fahy has pointed out the composition is virtually identical to *The Assumption* (a painted wood relief) attributed to Masaccio in the Michele Chapel of S. Frediano Lucca of c. 1450. The only major difference is that the figure of St. Thomas is reversed. Civitate's work is itself a rearrangement of Orcagna's marble relief on the Tabernacle in Or San Michele, Florence, not only in terms of the principal subject, but that some of the identities present at the Death of the Virgin (the lower half of Orcagna's relief) reappear as half figures in the upper part of SN 19, e.g., those with oriental headdresses are St. Dionysus, St. Timothy and St. Hierotheus, while the two bareheaded figures are St. James and St. Paul; the others remain unidentified.

As is the case with most of these designated 'masters' there are considerable problems, since stylistic analysis is the only means of identifying the oeuvre. Thus with SN 19, commencing with Suida's (1949) attribution to Francesco Botticini, then Ragghianti's *Pittore Guinigi*, whose style bore clear traces of Ami-



co Aspertini, followed by Fahy's opinion that Filippino Lippi was the major influence, concluding with Ardinghi's introduction into the oeuvre of a *Madonna della Cintola* (S. Maria a Colle, Lucca) which appears to be by a much more 'primitive' hand, the Master of the Lathrop Tondo emerges as a formidable eclectic, particularly if one includes Berenson's detection of Hugo van der Goes' influence in the male half figures, whom Ragghianti thought were closer to Massys.

The one artist who could conceivably embrace this eclectic range is the Bolognese Amico Aspertini, for Longhi proposed that he had been in Florence c. 1494 with Filippino Lippi; he was certainly in Rome 1500–03 and in Lucca c. 1506–08 to paint frescoes in S. Frediano. The fact that he had been invited to Lucca might imply that he had been there before, i.e., c. 1495 (Ragghianti dates SN 19 shortly before 1500). But Ragghianti also thought there was evidence of two different hands in SN 19, and this seems correct for St. Thomas and the landscape are in a looser style than that of the upper half, which could suggest that a Florentine artist had commenced the painting basing his composition on the best-known 'modern' prototype, Mainardi's fresco in the Baroncelli Chapel, S. Croce, Florence, c. 1480, and a Lucca artist had completed it using the older iconography of Civitate.

While there are similarities in style in SN 19 and *The Lathrop Tondo* there are as many differences, but since there is no clear alternative, the present attribution must suffice.

SOURCES: Ragghianti, C. L., 'Il Pittore Guinigi,' *Critica d'arte*, II (1954–55), 137–150; Berenson, *Florentine School*, I, 143, pl. 1177 (as Master of the Lathrop Tondo); Fahy, E. P., 'A Lucchese Follower of Filippino Lippi,' *Paragone*, 185 (1965), 19, pl. 6; Ardinghi, G., 'Altri dipinti per il Maestro del Tondo Lathrop,' *La Provincia di Lucca*, 8 (1968), 86, pl. (no number); *Census* (as Master, Lathrop Tondo).

Sebastiano Mainardi, active 1493–1513

Trained with and assisted Domenico Ghirlandaio, whose sister he married c. 1490–93. Traditionally credited with the fresco *Assumption of the Virgin*, Baroncelli Chapel, S. Croce, Florence, c. 1480, in cooperation with Ghirlandaio but there is no proof.

He was certainly in Pisa 1493–94, but his only signed work c. 1500 are frescoes in the S. Bartolo Chapel, S. Agostino, San Gimignano.

22 MADONNA AND CHILD WITH ST. JOHN AND THREE ANGELS SN 20

Panel (tondo), diameter 95.5 (37^{5/8}).

CONDITION: The usual losses have occurred along the diagonal cleavages in the panel; some rubbing due to overcleaning in the past. Conservation 1966.

VARIANTS: (1) Louvre, 1367; (2) Capodimonte, Naples, 45; (3) Birmingham, Alabama, Museum of Art (Kress 267); (4) Kunsthalle, Hamburg, 754; (5) location unknown (vertical rectangle: *The Burlington Magazine* [December 1927], Supplement, pl. 1).

PROVENANCE: Mrs. Gould, New York; Leon Schinasi, New York; acquired John Ringling 1927.

Although attribution of this type, either in tondo or rectangular form, is traditionally given to Mainardi, Davies (*The Earlier Italian Schools*, National Gallery, London [1961], p. 326) says there is so little solid evidence of Mainardi's hand that he prefers to name the artist as Follower of Ghirlandaio. The evidence provided by the many variants all points to the Ghirlandaio Studio, but in the case of SN 20 and its variants, there is strong evidence of the influence of the Verrocchio Studio, possibly through Lorenzo di Credi, who was with Verrocchio until the latter's death in 1488 at Venice. The quite accurate view of Venice through the right-hand window (the Palazzo Ducale, the Campanile, the domes of S. Marco are clearly identifiable) was probably taken from a drawing or woodcut rather than on location, similarly to the view of Rome derived from the *Codex Escurialiensis* (a Ghirlandaio Studio compilation) which is to be seen in the Ghirlandaio Follower panel (National Gallery, London, 2502). Further Verrocchio connections are provided by the suggestion of Davies (*op. cit.*, p. 221) that the iconography in general was derived from Donatello low reliefs, and Verrocchio had been Donatello's pupil. Leonardo, Verrocchio's pupil, employed a similar composition with columnated windows in the early and disputed *Madonna with a Pink* (Altepinakothek, Munich), which if not by Leonardo then certainly the Verrocchio Studio. Another Venetian relationship is supplied by the Merton tondo ascribed to Mainardi, which is lacking the angels but has a para-

pet with an open book lying on it in the foreground—a characteristic Venetian element.

Of the variants no. 5 has the same mountain landscape on the left as the Merton tondo (no. 5 is *not* the Ringling SN 20 as stated by van Marle and Suida [1949]); all the other variants have the same townscape as SN 20 with the exception of the winding road to the gateway. The town itself is unidentifiable except that the octagonal building representing Solomon's Temple might indicate Jerusalem, identified likewise in Carpaccio's *St. Stephen Preaching before Jerusalem* (Louvre, 1211). Bethlehem might also fit, since a figure on an ass and another walking behind (unique to SN 20) could refer to the Flight into Egypt.

Generally SN 20 is closest to variant no. 2, but details vary in all, noticeably the Cross of St. John and the embroidery around the neck of the dress of the extreme right angel.

All the variants of whatever form are usually dated in the last decade of the fifteenth century.

SOURCES: Berenson, *Italian Pictures* (1932), p. 323; van Marle, *The Italian Schools of Painting*, 13, 201; *Census* (as Mainardi).

23 THE INFANT CHRIST AND ST. JOHN (fragment) SN 21

Panel, 20.3 × 20.7 (8 × 8³/₁₆).

CONDITION: Losses are scattered throughout with considerable abrading and rubbing of the paint surface. Conservation c. 1950–53.

PROVENANCE: Doubtful, but probably Émile Gavet, Paris; William K. Vanderbilt; by inheritance Mrs. Oliver Belmont, Newport, R.I.; acquired John Ringling through Duveen 1928–29.

This fragment from a predella (?) has been generally accepted as by Mainardi, although it should more accurately be ascribed to the Ghirlandaio Studio.

SOURCES: *Census* (as Mainardi).





24

Onorio Marinari

Trained with his father, Sigismondo I di Pietro, and also in the workshop of Carlo Dolci.* He was influenced by the latter and Baldassare Franceschini. His career was spent in Florence.

24 A YOUNG MARTYR SN 129 *π*

Canvas, 75.6 × 107.3 (29³/₄ × 42¹/₄).

CONDITION: Some scattered rubbing due to overcleaning in the past. Conservation c. 1950.

PROVENANCE: Unknown, probably London; acquired John Ringling.

The martyr has not been identified. Attributed by Suida (1949) to Aurelio Lomi (1556–1622). This is far too early for the style which is clearly Florentine seventeenth century. It is not impossible that an old attribution to A. Lomi may have referred to Alessandro Lomi, one of Dolci's pupils. However, Gregori (file) has proposed Onorio Marinari. A *Judith and Holofernes*, Budapest, 213, attributed to Marinari, has an almost identical female model posing as Judith, and certainly the style of SN 129 is consistent with Marinari's documented works.

SOURCES: *Census* (as Aurelio Lomi).

Mariotto di Nardo, active 1394 – probably 1424

Worked in Florence, possibly earlier and later than the dates given above, in close association with Jacopo di Cione and certainly under the influence of Niccolò di Pietro Gerini. His later work shows the influence of Lorenzo Monaco.

25 MADONNA AND CHILD IN GLORY WITH SIX ANGELS SN 7 *RV*

Board (inclusive of tympanum), 194.3 × 91.3 (76 1/2 × 35 15/16).
CONDITION: Transferred from panel to masonite c. 1950–53. There are the usual losses running vertically caused by cleavages in the original panel. Other losses are scattered throughout. The secondary seraphs have been reduced to shadows due to overcleaning in the past. Conservation 1950–53.

PROVENANCE: Toscanelli (Pisa) sale, Sambon, Florence, April 9–23, 1883 (no. 26 as Agnolo Gaddi); Demotte, Paris (by 1905); with Böhrer 1920s; acquired John Ringling.

SN 7 is based on a fresco prototype by Mariotto in Santa Croce (Sacristy), Florence.

SN 7 was still attributed to Agnolo Gaddi when in the Demotte Collection (Reinach, *Repertoire* [1905], 1, 191). From the photograph only van Marle was the first to ascribe SN 7 to Mariotto, and was followed by Berenson (1931) who from the lively posture and gesture of the Child observed that Mariotto was anticipating the Maestro del Bambino Vispo, named particularly for this interpretation. Since this unknown Florentine was active in the early decades of the fifteenth century SN 7 may be dated c. 1400–10.

SOURCES: van Marle, R., *The Italian Schools of Painting* (1927), 9, p. 219; Berenson, 'Quadri senza casa: il trecento fiorentino III,' *Dedalo*, 9/2 (1931), pp. 1296, 1300, pl. p. 1306 (republished in *Homeless Paintings of the Renaissance* [1969], p. 122, fig. 203); *Census* (as Mariotto del Nardo).

Gregori Pagani, 1558–1605

Trained with Santi di Tito and in the Accademia del Disegno, Florence. In 1579 he went with Ludovico Cigoli to Arezzo. For the rest of his career he worked in and around Florence.

26 ST. LAWRENCE SN 130 *RV*

Canvas, 200.6 × 114.2 (79 × 45).

CONDITION: Losses scattered mostly down the right-hand side of the figure. A small area bottom right corner has been burnt. Conservation c. 1946.

PROVENANCE: With Spence, 1862; Robert Holford; Sir George Holford sale, Christie, July 15, 1927 (no. 45 as Domenichino); acquired John Ringling.

Attributed by Suida (1949) to a Florentine artist of the seventeenth century with the reservation that it might be later. Sricchia first published SN 130 as Pagani, the attribution being made by Longhi, and this was confirmed by Gregori (file). However, Thiem, from the photograph only, thought SN 130 to be later—c. 1640–50—by some artist in the Dolci circle.

There can be little doubt that SN 130 is by Pagani. Comparison with *Tobias Healing His Blind Father*, Pitti, Florence, 1539, reveals the same handling and facial type. SN 130 has the same composition only reversed as the *St. Lawrence* for S. Maria delle Grazie in San Giovanni Val d'Arno dated on the frame 1600. The Pitti work above is dated 1604 and the *Adoration of the Kings*, S. Maria del Carmine, Florence, which has close stylistic similarities, is dated 1603. SN 130 therefore can be dated confidently to c. 1604.

SOURCES: Benson, R., *The Holford Collection* (1927), p. 46, pl. 86 (ascribed to Domenichino); Sricchia, F., 'Lorenzo Lippi nello svolgimento della pittura fiorentina della prima metà del "600,"' *Proporzioni*, 4 (1963), 248, pl. 168, fig. 11; Thiem, C., *Gregorio Pagani* (1970), p. 65, no. A8 (as private collection, USA); *Census* (as Pagani).

Benedetto Pagni, active 1520 – c. 1560

He came from Pescia and was trained in the Raphael Studio. Assisted Giulio Romano in Rome and went with him in 1524 to Mantua to work on the decorations of the Palazzo del Tè. He is recorded as still there in 1532. In 1533 he was probably in Florence on his return to Pescia.

27 THE MEDICI MADONNA SN 34 *RV* (illustrated on page 38)

Panel, 173.5 × 141.3 (68 1/8 × 55 5/8).

CONDITION: The painting has suffered seriously in the past.



19 GRANACCI *The Assumption of the Virgin* (SN 24)



40 DEL CAIRO *Judith with the Head of Holofernes* (SN 798)





There are major losses through the whole area of the Madonna's drapery. Scattered smaller losses elsewhere. Conservation 1961.

PROVENANCE: Signor Mondragone, Florence, c. 1540s; Thomas sale, Christie, February 4, 1927 (no. 30 as Bronzino); with Reyre; with Böhler (as Pontormo); 1927-28 acquired John Ringling.

EXHIBITIONS: Capodimonte Museum, Naples, *Fontainebleau e la maniera Italiana* (1952), no. 28, pl. 26; Museum of Art, Baltimore, *Bacchiacca and His Friends* (1961), no. 52, pl. 66.

Suida (1944) identified both the artist and the subject of SN 34 from Vasari's description: 'a personification of Florence offering to the Virgin the symbols of the grandeur of the House of Medici.' The symbols are: the six balls (coat of arms of the Medici); a genealogical tree and two Papal tiaras (the Medici Popes Leo X (1513-21) and Clement VII (1523-34)); a crown (the Duchy of Tuscany); the diadem of pearls encircling a sheaf of Valois lilies (Catherine de' Medici and Henri d'Orléans married in 1533). Vasari had seen SN 34 in the house of 'Signor Mondragone.'

Suida dated the picture somewhere between 1533 and 1547 (when Catherine became Queen of France), but it seems clear from the internal evidence that the painting was commissioned in the year of the marriage, for the Madonna holds the diadem around the stalk of the lilies between the two Papal tiaras. The prominence given these tiaras must surely indicate the continuing presence of a Medici Pope and Clement VII did not die until 1534. It would seem also that the Madonna is *actively* holding the symbols of bride and bridegroom together.

A date of 1533-34 would fit in very well with the Pontormesque pose of the Child and the folding of the Madonna's sleeve. A Child in a similar pose reversed is in Pagni's *Holy Family* (Prado, Madrid).

Vasari's Signor Mondragone was a Spaniard and a favourite of Cosimo I and may have arrived in the train of Elenora de Toledo when she came to Florence in 1539 to marry the Duke. The family remained in Florence for the Palazzo de' Mondragone is recorded by Cinelli in 1677. Nothing is known, however, of the history of SN 134 from the 1540s until the sale in London in 1927.

SOURCES: Vasari, Novara ed. (1967), 5, pp. 296-297 (at the end of the Life of Giulio Romano); Suida, W., 'Three Newly Identified Paintings in the Ringling Museum,' *Art in America*, 32 (1944), 6-8, pl. p. 7; *Census* (as Pagni).

Alvaro di Pietro Perez, active c. 1411-1434

Little is known of this artist other than that he was Portuguese and came originally from Evora. He was working with Ambrogio di Baldesi and Niccolò di Pietro Gerini in the Palazzo del Capito in Prato in 1411. He was in Pisa c. 1418-20. About 1424 he was in the circle of Masolino and Paolo di Stefano. He was in Volterra in 1428.

28 THE ANNUNCIATION SN 10/11

Panel (each identical), 127.6 × 46.7 (50 1/4 × 18 3/4).

CONDITION: Losses throughout the drapery of the Madonna. Smaller scattered losses in the Angel. The gold background has suffered considerably and the red bole ground shows through extensively in both panels.

PROVENANCE: Emile Gavet, Paris; William K. Vanderbilt, before 1889; by inheritance Mrs. Oliver Belmont, Newport, R.I.; 1928-29 acquired John Ringling through Duveen.

Suida (1949) attributed the panels to Paolo di Stefano, but since, Steinweg has most convincingly included them in the known oeuvre of Alvaro and has dated them a little later than the altarpiece (Pinacoteca, Volterra) of 1428.

SOURCES: Steinweg, K., 'Opere sconosciute di Alvaro di Pietro,' *Rivista d'Arte*, 32 (1957), 48-50, fig. 7; *Census* (as Alvaro di Pietro Perez).

Pollaiuolo follower, late fifteenth century

29 HERCULES AND HYDRA SN 16

Panel (grisaille), 26.7 × 49.5 (10 1/2 × 19 1/2).

CONDITION: Some scoring and abrasions of the surface with small scattered losses. Conservation 1948.

PROVENANCE: Cornelius Vanderbilt, New York; donation to Metropolitan Museum; Metropolitan Museum sale, AAA, February 7, 1929 (no. 53); acquired John Ringling.

The subject represents one of the Labours of Hercules. The Hydra was the offspring of Typhon and Echidna and lived in a swamp at Lerna. It was many-headed and as Hercules cut off one it grew again, but with the assistance of Iolaos who cauterized each stump, the hero finally killed the monster.







There has been some suspicion that the panel is not genuine, but there is little evidence to support this. Gilbert (file) proposed as the source for the composition the engraving by Robetta after a lost Pollaiuolo (Ortolani, S., *Il Pollaiuolo* [1948], fig. 20). There is good reason to believe that the panel is from a Florentine cassoni workshop, for the format is consistent with the end panel measurements of a cassone, and the identical figures appear on the end panel of a cassone formerly in the Cook Collection at Doughty House (Borenius, T., *A Catalogue of the Paintings . . . The Italian Schools* [1913], I, cat. no. 21) which is close in style to another (Uffizi, 1153) attributed to the Pollaiuolo Studio. It may be assumed that SN 16 was a discarded end panel.

SOURCES: *Census* (as Pollaiuolo follower).

Domenico Puligo, 1492 – shortly after 1527

Trained with Ridolfo Ghirlandaio and influenced by Fra Bartolommeo and Andrea del Sarto. Worked largely in and around Florence. Visited Genoa for four months in 1526.

30 THE VIRGIN AND CHILD WITH SS. BENIGNUS AND PLACIDUS SN 28 *✓*

Panel, 154.8 × 170.9 (60¹⁵/₁₆ × 67⁵/₁₆).

CONDITION: Minor losses along the cleavages in the panel. Other small losses scattered throughout, particularly in top left. Some rubbing of the surface. Conservation 1955.

PROVENANCE: Monastery of S. Benigno, Genoa, 1526; Robert Holford, London, by 1851; Sir George Holford sale, Christie, July 15, 1927 (no. 85); acquired John Ringling.

EXHIBITIONS: BL, 1851 (no. 93 as Fra Bartolommeo); BL, 1867 (no. 52 as Fra Bartolommeo).

The right-hand Saint was identified as S. Quentin by Berenson and by Suida (1949). But on the evidence given below the Saint is clearly S. Benignus, whose attributes include two spits. S. Benignus is the patron saint of Dijon (there were a number of French monastic foundations in Genoa). S. Placidus, a companion of S. Benedict, was noted for his Holy Obedience. He is wearing a black scapular with his white habit proper to the Benedictine Monastery of S. Benignus.

Gronau was the first to propose that SN 28 was the altarpiece painted by Puligo for the monastery and Venturi published the gist of a contract dated December 21, 1525, between Christoforo Grassi and Agostino Calvi of the Genoese guild and Domenico Puligo to paint an altarpiece for S. Caterina, Genoa, and the Monastery of S. Benigno. SN 28 can then be dated 1526 and one of Puligo's last works for his will is dated 1527.

Since Robert Holford acquired many of his pictures from Buchanan it is not unlikely that SN 28 was purchased by Buchanan's agent Irvine when he was in Genoa in 1803. The monastery had probably been recently sequestered like many others at that time. It was demolished in 1850 to make room for a military barracks.

SOURCES: Waagen, 2, 194 (as Mariotto Albertinelli?); Crowe & Cavalcaselle, 6, p. 96 (as an artist later than Mariotto); Benson, R., *The Holford Collection* (1924), p. 54 (as Puligo); Gronau, C., *Thieme-Becker* (1933), 27, p. 459; Berenson, *Italian Pictures* (1932), p. 476; Venturi, *Storia dell'Arte . . .*, 9/5, pp. 234, 249; Berenson, *Florentine School* (1963), 2, pl. 1416; *Census* (as Puligo).

Francesco Salviati, 1510–1563

Trained with Andrea del Sarto and was influenced by Pontormo. He was in Rome in the 1530s. From 1539 to 1541 he was in Venice. Between c. 1543 and 1548 he was in Florence. He returned to Rome and stayed until 1554, when he went to France where he died.

31 PORTRAIT OF A YOUTH OF THE MEDICI FAMILY SN 733 *✓*

Panel, 69.7 × 48.2 (27⁷/₁₆ × 19).

CONDITION: Some minor losses due to previous deterioration of the panel. The left-hand side of the panel has been trimmed at some stage, judging from old photographs. Conservation 1962.

PROVENANCE: Ginori, Florence; Pallavicini-Rospigliosi, Rome, by 1805?; with Schaeffer, New York; E. Milo Greene, New York; donated Ringling Museum 1961.

EXHIBITIONS: Museum of Art, Baltimore, *Bacchiacca and His Friends* (1961) (no. 46).

The subject of SN 733 has been traditionally identified as Francesco de' Medici (born 1541) but Salviati was



in Florence in 1543–48, which would mean that Francesco was only seven years old in 1548. However, the artist could have painted the work later, c. 1553–54, which would make the boy twelve or thirteen, rather more probable than McComb's estimate of sixteen.

SN 733 has been variously attributed to Bronzino (Schulz), to Pontormo (Berenson) and to the Bronzino Workshop (Clapp; McComb). More recently Hirst suggested Michele di Ridolfi but the style of SN 733 seems to be much more sophisticated than Ridolfi's. An undated note (file) proposed Salviati and this has been supported by Gregori and the *Census*. Compositionally SN 733 conforms to a Salviati convention—a hand dropping over a helmet appears in some of his portraits. The helmet is quite close to a drawing of a helmet by Salviati in the Louvre and the face structure conforms with the description given by Cheney (*Francesco Salviati*, diss., New York [1963], p. 419): 'great attention is given to the bony structure of the head, the chiselling of the nose and cheek bone, the marblelike polish of the skin.'

SOURCES: Schulz, H., *Die Werke Agnolo Bronzinos* (1911), p. xxix; Berenson, *Florentine Painters* (1896), p. 137; Clapp, F., *Jacopo Carucci da Pontormo* (1916), p. 233; McComb, A., *Agnolo Bronzino* (1928), p. 123, pl. 52 (in Rospigliosi Gallery); *Census* (as Salviati).



31

Jacopo del Sellaio, c. 1441–1493

He possibly trained with Fra Filippo Lippi. He is listed as a member of the Compagnia di San Luca in 1472. Most of his activity was centred in Florence where he seems to have worked a great deal with other artists, for as late as 1480–81 he was working with Filippo di Giuliano.

32 THE PENITENT ST. JEROME SN 17 *W*

Panel, 33.3 × 30.7 (13 1/2 × 12 1/2).

CONDITION: The most serious losses are confined to the sky and the Saint's drapery. Conservation 1957.

PROVENANCE: Emile Gavet, Paris; William K. Vanderbilt, before 1889; by inheritance Mrs. Oliver Belmont, Newport, R.I.; acquired John Ringling through Duveen 1928–29.

While the foreground depicts the conventional attributes of the Saint at penance, in the middleground

there is the kneeling St. John the Baptist. The latter appeared in a vision to St. Jerome staring upward at the Madonna and Child in Heaven. The deer and the falcon overhead refer to the Middle Eastern desert at Calchis where the Saint did his penance.

The panel has obviously been trimmed on the left-hand side and probably along the foot, but even so the measurements agree, more or less, with those of Jacopo's panel *St. John the Baptist* (National Gallery, Washington; *Kress Catalogue*, I, 133, K501). It is possible, therefore, that both formed part of the predella of an altarpiece, like the St. Jerome panel (Museo Horne, Florence) for the *Pietà* (National Museum, Berlin). The National Gallery *St. John* and SN 17 both share the common motifs of the deer and falcon. A yelping lion with a thorn in its foot appears in A



32

Wilderness with St. Jerome (Contessa Rasini, Milan; Berenson, *Florentine Paintings*, II, pl. 1099) and other stylistic similarities appear in the *St. Jerome* (National Museum, Stockholm, 2366).

The *St. Jerome* (National Museum, Warsaw, 1180) attributed to Jacopo seems clearly derived from the Ringling panel.

In a hypothetical reconstruction of the original altarpiece, it may be surmised that SN 17 was the right-hand panel of the predella (St. Jerome is facing left) and that the main panel above was the *Madonna and Child in Glory* (St. John the Baptist is gazing not

at the Crucifix before St. Jerome but much more acutely upwards).

SOURCES: Berenson, *Italian Pictures* (1932), p. 527; Berenson, *Pitture italiane*, pl. 104; Berenson, *Florentine School* (1963); *Census* (as Sellaio).

Sieneese artist of the fourteenth century

33 THE ANNUNCIATION SN 3

Canvas (transferred from panel), 16.5 × 16.5 (6¹/₂ × 6¹/₂).

CONDITION: Poor. Extensive major losses throughout. The gold background is totally lost. Conservation abandoned 1948.

PROVENANCE: Émile Gavet, Paris; William K. Vanderbilt; by inheritance Mrs. Oliver Belmont, Newport, R.I.; acquired John Ringling through Duveen 1928–29.

Suida (1949) proposed that SN 3 was in the manner of Ambrogio Lorenzetti; other opinion later favored the Pietro Lorenzetti circle. There is so little original paint that any opinion is speculative and certainly the handling of the paint that does survive is of mediocre quality.

SN 3 was clearly a predella painting.

SOURCES: *Census* (as P. Lorenzetti Studio).

Sieneese artist of the fourteenth century

34 THE MOCKING OF CHRIST SN 5

Canvas (transferred from panel), 24.3 × 24.3 (6⁹/₁₆ × 6⁹/₁₆).

CONDITION: Extensive major losses throughout, judging from the extent of repainting. Gold background entirely lost. Conservation abandoned 1948.

PROVENANCE: Émile Gavet; William K. Vanderbilt; by inheritance Mrs. Oliver Belmont, Newport, R.I.; acquired John Ringling through Duveen 1928–29.

The type is certainly Sieneese but the extensive repainting precludes any firm opinion. There are serious doubts as to whether in the original SN 5 was of reasonable quality. The small format like SN 3 above indicates a predella panel.

SOURCES: *Census* (as Sieneese, fourteenth century).

Giuliano di Simone, active 1380s –
1420s

Worked in Florence and Tuscany.

35 THE MADONNA ENTHRONED WITH
THE CHILD HOLDING A BIRD SN 8

Panel, 114.3 × 44.4 (45 × 17 1/2).

CONDITION: The right-of-centre area of the panel has major and extensive losses. Left of centre the losses are less extensive but still serious. No recent conservation undertaken.

PROVENANCE: With Böhrer; acquired by Mable Ringling, 1931.

When acquired by Mable Ringling SN 8 was attributed to Starnina. Suida (1949) suggested the Master of the Bambino Vispo. More recently Fahy (file) and the *Census* have proposed Giuliano. The attribution is only acceptable as to type, for there is so much over-painting from early restoration that no serious opinion can be formed on what original work remains.

SOURCES: *Census* (as Giuliano di Simone).

Giovanni Battista Vanni, 1599–1660

Trained with Matteo Rosselli, Jacopo da Empoli and Cristofano Allori in Florence. He went to Rome in the 1620s. In 1629 he was in Parma and Venice to copy works by Correggio and Veronese. He then returned to Florence for the rest of his life.

36 A CONCERT WITH THE ARTIST
SN 866 *W*

Canvas, 115.5 × 143.5 (45 1/2 × 56 1/2).

CONDITION: A major loss in the lower hand of the artist left. Some minor scattered losses and some general rubbing; otherwise in good state. Conservation 1972.

PROVENANCE: Bettin Francesco Seminati, Florence, 1650s; possibly London Art Market, 1960s; Baroness Gude de Maiditch, Sarasota; bequeathed Ringling Museum 1968.

SN 866 was attributed to G. B. Vanni by Gregori (file) in 1971. The reference to SN 866 in Baldinucci re-

vealed that the figure on the left was the artist himself: 'un quadro di mezze figure, nel quale fece vedere il ritratto di se stesso (G. B. Vanni) con bizzarro berretone in capo, e con ricca veste; evvi anche dipinta una vaga donna ed un avvistato giovane, che accorda un violino.' Baldinucci's reference to Vanni's 'bizarre' hat would mean that it was foreign to Florence but not to Venice where the artist had been in 1629. Both his hat and the echo of the musicians in Veronese's *Feast of Cana*, which was engraved from Vanni's drawing of it, would suggest a date shortly after the visit c. 1630–34 when the artist was thirty-one to thirty-five years old.

There is some similarity between 'the beautiful woman' in SN 866 and the sitter in a portrait attributed to Martinelli (Florence, 1610–68), with Gallery Lasson, 1971. Seminati, cited by Baldinucci as the owner of SN 866, was a merchant of Florence, who originally came from Bergamo.

SOURCES: Baldinucci, *Notizie* (1808–12), 12, p. 116; *Census* (not listed).

Studio of Antonio da Viterbo

37 MADONNA AND CHILD SN 30

Panel, 50.8 × 36.8 (20 × 14 1/2).

CONDITION: The painting is unfinished, particularly the flesh areas which were left with the green underpainting and the features drawn in. Some of the modelling of the drapery is incomplete. Otherwise in reasonable state. Conservation c. 1950–52.

PROVENANCE: Unknown; acquired John Ringling.

Attributed by Suida (1949) to Antonio da Viterbo (Pastura) who was active c. 1478–1509 in Umbria and was influenced by Pintoricchio and Perugino; the latter's style seems clearly evident in SN 30. The handling generally is not good enough for an attribution to Antonio himself, and SN 30 is evidently an unfinished workshop production.

SOURCES: Berenson, *Italian Pictures* (1932), p. 32; *Census* (as Antonio da Viterbo Studio).



NORTH ITALIAN & GENOESE

Attributed to Evaristo Baschenis, 1607/17–1677

It is more likely that the birth date of 1607 is correct. Baschenis trained with Salmeggia, Zucco and Cavagno but was most influenced by Carlo Ceresa in Bergamo. Flemish, Dutch and Spanish still life paintings were well known to him. As a young man he was ordained as a priest. He seems to have spent all his life in Bergamo.

38 STILL LIFE WITH PLATES SN 660

Canvas, 89.5 × 120.6 (35 1/4 × 47 1/2).

INSCRIBED: ON verso of original canvas:

C4 C
PaP A sig^c 3mn
72B(3?)AS 671 (vertical).

CONDITION: The canvas was trimmed at some stage on both sides and the top. Some rubbing overall from early overcleaning but otherwise in reasonable state. Conservation 1963.

VARIANTS: Currier Gallery of Art, Manchester, N.H. (ex Clifford-Smith Collection); Palacio de Bellas Artes, Havana (ex private collection, Holland); Galleria Lorenzelli, Bergamo; Sotheby sale, December 8, 1971 (no. 66).

PROVENANCE: With Tomas Harris, London, 1938; with Durlacher, New York; acquired Ringling Museum 1951.

SN 660 was attributed to Juan van der Hamen when acquired in 1951, on the basis of the variants at Manchester, N.H., and Havana, which were attributed to van der Hamen by Gwynne Jones (*Introduction to Still Life Painting* [1950], pp. 70–71, pl. 67) and Sterling (*Still Life Painting*, 2nd ed. [1959], pl. 65). The Sotheby variant was similarly attributed following the above two and the Ringling work. However, the variant at Bergamo is attributed to Baschenis.

Jordan (file and 'Juan van der Hamen y León,'

Marsyas, 12 [1964–65], 52–69) has pointed out the obvious discrepancies in composition between signed works by van der Hamen and SN 660 and the variants: the general shallow spatial area in which still life objects are set by Spanish still life painters like Cotán, Zurbarán and van der Hamen. In his opinion SN 660 was not by a Spanish artist and cited the Bergamo variant attribution to Baschenis as being much more convincing. In 1950 Gwynne-Jones (*op. cit.*) in attributing the Manchester, N.H., variant to van der Hamen quoted Borenius' opinion that he thought it was by Baschenis.

Seemingly it has been the motifs in SN 660—the knife, the sugared biscuits, the half-peeled fruit—that have been the basis of attribution to van der Hamen (a work with Wengraf, London, 1969, ex Chigi Collection, Rome, was attributed on this basis).

Jordan is absolutely correct in his rejection of van der Hamen and the artist of SN 660 is certainly Italian. Obliquely set lines of plates occur, for instance, in two works by Mattia Preti (*Feast of Dives*, Galleria Nazionale, Rome, and *Feast of Absalom*, Capodimonte Museum, Naples) painted *after* he had returned from Bologna and North Italy.

Two works by Baschenis (*Still Life with Fruit*, Poletti Collection, Milan, and *Kitchen Still Life* [signed], Brera, Milan) have similar fruit and sugared biscuits, and the emphasized perspective typical of Baschenis. There is, however, some reservation on a firm attribution since in general the tonality in most works of Baschenis is quite warm whereas that of SN 660 is cool, but this may be accounted for by the fact that SN 660 may represent an earlier stage in the development of Baschenis.

SOURCES: *Census* (not listed).



38

Bartolomeo Bettera, 1639 – after 1687, before 1700

The source of his training is unknown, but he certainly worked in Bergamo as an imitator of Evaristo Baschenis.⁶ He is known to have worked in Rome and settled eventually in Milan by 1687.

39 STILL LIFE WITH MUSICAL INSTRUMENTS SN 658 *RL*

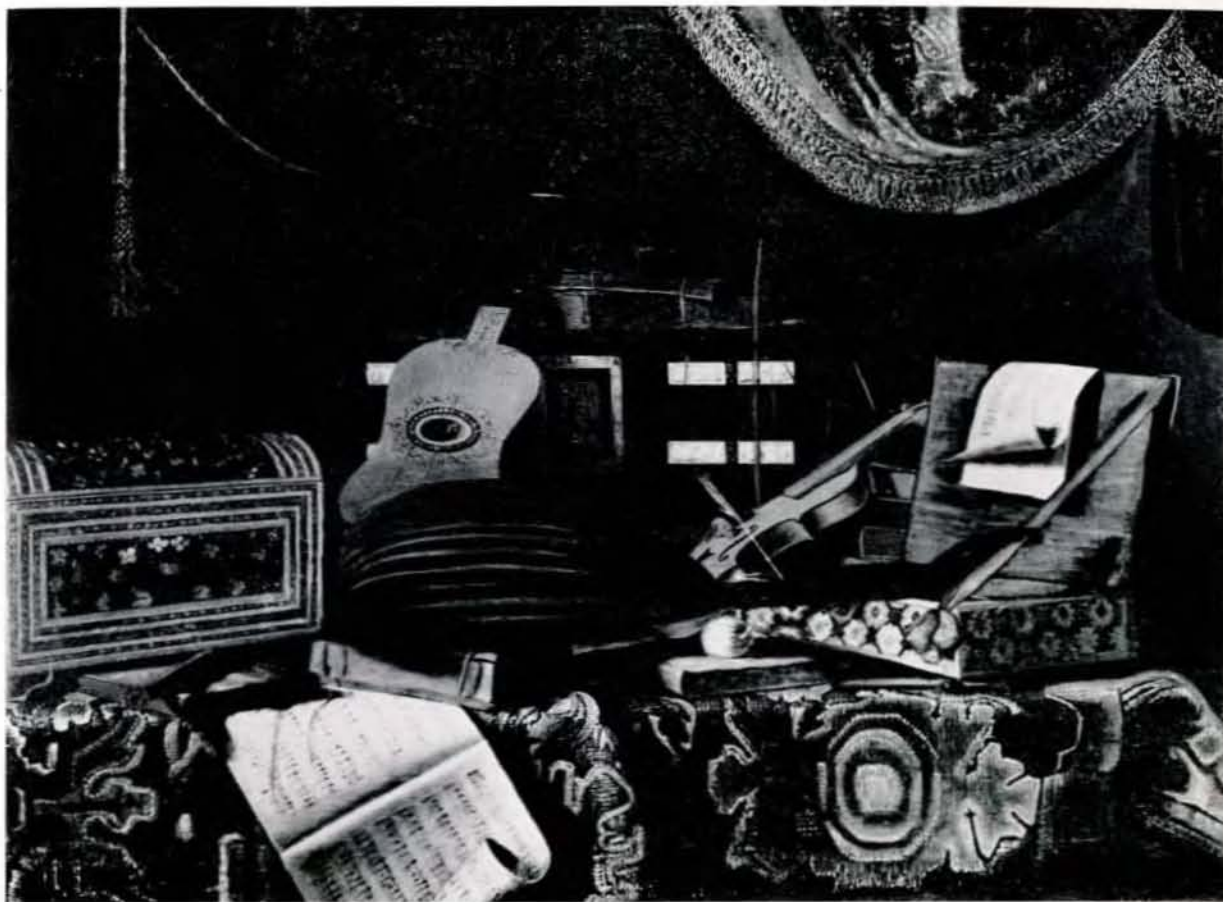
Canvas, 92.2 × 120.7 (36⁵/₁₆ × 47⁹/₁₆).

CONDITION: Scattered losses throughout due to an earlier flaking condition; otherwise in reasonable state. Conservation 1952.

PROVENANCE: A. Everett Austin; donated Ringling Museum 1951.

SN 658 was previously attributed to the Baschenis Workshop, but Gregori (file) proposed Bettera. On comparison with his signed works the carpet design and weave is the same in SN 658, as is also the arrangement of the instruments.

SOURCES: *Census* (as Bettera).



39

Francesco del Cairo, 1607–1664

Trained with Morazzone in Milan. Worked in Milan until c. 1635 when he became court painter at Turin. He visited Rome c. 1638–39. He returned to Turin where he remained until 1647–48, when he moved back to Milan. His work deteriorates in the last decade and a half of his life.

40 JUDITH WITH THE HEAD OF HOLOFERNES SN 798†

Canvas, 119 × 94.3 (46⁷/₈ × 37¹/₈).

CONDITION: Some minor losses in the flesh areas of Judith; otherwise in good condition.

VARIANT: A variant of the same size inscribed LV PA/AM⁵ F^{IT}/16(?)00, Jean Jacques Languier Collection, Uzès, France.

PROVENANCE: Gunnar A. Sadolin, Copenhagen, c. 1963; with Gallery Lasson, London, 1966; acquired Ringling Museum.

EXHIBITIONS: Milan, *Il Seicento Lombardo* (Catalogo dei dipinti e delle Sculture) (1973), p. 73 (no. 196), pl. 217.

Del Cairo's oeuvre is still in a state of flux and al-

though SN 798 is generally accepted as by del Cairo both Brunori and Cannon-Brookes have proposed that not all the works of this character can be by del Cairo. SN 798 is closest in style to the *Sybil*, City Art Gallery, Bradford, and the *Sybil*-like Judith wears the same kind of turban. Brunori raised doubts about the turban since this is unusual in del Cairo's women who are generally hatless or wear conventional headdress. She proposed that either Morazzone or Nuvolone might be the correct artist. But neither of these seems a convincing alternative and Cannon-Brookes tentatively referred to Gregori's Maestro della Buona Ventura, whom she defined as being an anonymous artist influenced by Morazzone and working close to del Cairo.

SN 798 is generally dated c. 1630–35, during the first Milanese period of the artist.

The variant at Uzès seems from the photograph to be a repetition of SN 798 except that the chain on Judith's bodice is different. The modelling of the servant's head and neck in the variant is not so assured, which may point to another hand. Nicolson as reported by M. Languier (file) thought the inscription might refer to a marriage. The initials AM might indeed refer to Alessandro Mari (1650–1707) of Turin whom Lanzi mentions as a celebrated copyist in Milan.

SOURCES: Brunori, M., 'In spigolature in margine al del Cairo,' *Pantheon*, 25 (1967), 105–106; Cannon-Brookes, P., *Lombard Paintings c. 1595–c. 1630* (Art Gallery, Birmingham, U.K., 1974), p. 243, pl. p. 88; *Census* (as del Cairo).

Bernardino Campi, 1522–1590/95

Trained with Giulio Campi in Cremona. Moved to Mantua where he worked with Ippolito Costa, and was influenced by Giulio Romano and Correggio. After working on commissions in Como and Milan, he settled in Cremona in 1562.

41 THE HOLY FAMILY WITH ST. LUCY

SN 52 π

Canvas, 197.7 × 125.4 (77³/₈ × 49³/₈).

CONDITION: Losses due to a tear on Madonna's right shoulder. Other losses by St. Lucy's head and in the upper background. Conservation 1949.

DRAWING: Preparatory drawing, brown ink and wash heightened with white, 23.5 × 34.9, Ringling Museum of Art, SN 720. PROVENANCE: Unknown, probably London as Parmigianino; acquired John Ringling.

St. Lucy was a martyr of the early fourth century A.D. in Syracuse, Sicily. An apocryphal story relates how she removed her own eyes so that her lover who admired them would leave her to lead a devout life. Her eyes were later restored by God. St. Lucy is the protectress against all ophthalmic diseases and also of poor workers.

SN 52 was attributed by Suida (1949) to Girolamo Bedoli Mazzola, but almost correctly to Antonio Campi by Bologna. The acquisition of the drawing, very clearly by Bernardino as Zeri (file) pointed out, confirmed the present attribution.

The main changes made in the painting are the position of St. Joseph's head and the lamb on the pattern included with the eyes and knife in the drawing has been omitted. There are some differences in the drapery.

Bernardino's fresco *St. Cecilia*, S. Sigismondo, Cremona, date 1566, is a little more mannered in style than SN 52, which could be reasonably dated c. 1555–60.

SOURCES: Bologna, F., 'Antonio Campi,' *Paragone*, 41 (1953), 49; *Census* (as Bernardino Campi).

Imitator of Daniele Crespi

42 ST. FRANCIS WEeping SN 741

Canvas, 67.5 × 55.9 (26⁹/₁₆ × 22).

CONDITION: Generally in good state apart from some overpainting in the background. Conservation 1962.

PROVENANCE: Castiglione Busto Arsizio, near Milan; by inheritance the Castiglione family, Canada (1909) and Florida; donated (in memory of Victoria Castiglione by the Castiglione and Consonni families) Ringling Museum, 1962.

By family tradition for generations attributed to Daniele Crespi whose hometown was Busto Arsizio. However, the handling of the paint is too coarse and the modelling too uncertain for SN 741 to be by Crespi himself. SN 741 is by a later imitator.

SOURCES: *Census* (as Bologna, seventeenth century).



43 GAUDENZIO FERRARI *The Holy Family with a Donor* (SN 41)



50 LUINI *The Madonna and Child with SS. Sebastian and Roche* (SN 37)





53-54; Halsey, E., *Gaudenzio Ferrari* (1904), pp. 86, 133, frontispiece; Berenson, *North Italian Painters* (1907), p. 227; Venturi, *Storia dell'arte* . . . , 9/2, p. 850, pl. 685; Weber, S., *Gaudenzio Ferrari* (1927), p. 94; Brizio, A. N., 'Tre dipinti di Gaudenzio Ferrari,' *Studies Dedicated to Wilhelm Suida* (1959), p. 230; Moccagatta, V., 'Due note Gaudenziane,' *Arte Lombarda*, 4 (1959), 270-271; Viale, V., *Gaudenzio Ferrari* (1969), p. 65, fig. 73, pl. 28; *Census* (as Gaudenzio Ferrari).

Domenico Fiasella, 1589-1669

Trained with Aurelio Lomi and G. B. Paggi in Genoa. C. 1607 went to Rome where he remained until c. 1617 when he returned to Genoa. Apart from a visit to Mantua in 1635 he remained for the rest of his life in Genoa.

44 CHRIST RAISING THE SON OF THE WIDOW OF NAIN SN 112

45 CHRIST HEALING THE BLIND SN 113

Canvas, 269.2 x 175.2 (106 x 69) (SN 112).

Canvas, 278.4 x 182.5 (109 5/8 x 71 7/8) (SN 113).

CONDITION: In generally good state; some small scattered losses and general rubbing. Conservation 1965.

DRAWING: The figure bending forward with the cap. Black chalk heightened with white, 360 x 230, Palazzo Rosso (2219); Binghamton, 1972, *Genoese Baroque Drawings* (no. 34).

ENGRAVED: *Choix de gravures a l'eau forte d'après les peintures originales et les marbres de la galerie de Lucien Bonaparte*, London, 1812, pls. 91 and 89 (as Annibale Carracci).

PROVENANCE: Palazzo Giustiniani, Rome (c. 1610 - c. 1804); King of Prussia?; Lucien Bonaparte; by inheritance Duke of Lucca; Robert Holford; Sir George Holford sale, Christie, July 15, 1927 (no. 36); acquired John Ringling.

EXHIBITIONS: BI, 1853 (nos. 46, 58, as Annibale); BI, 1867 (no. 911 as Ludovico); Dayton-Sarasota-Hartford, *Genoese Masters* (1963) (no. 31 [SN 112]).

The subject of SN 112 is from Luke 7:11-16 when Christ restored to life the dead son of a widow outside the city gate of Nain. The subject of SN 113 is from Luke 7:21-22: Christ continues his healing and 'unto many that were blind he gave sight.'

Salerno identified SN 112 and SN 113 as by Fiasella after a century and a half of their being attributed to one or the other of the Carracci. Fiasella or Il Sarzano, as he was called in Rome, came to the notice of Vincenzo Giustiniani (a fellow Genoese) through Passignano and d'Arpino. Both SN 112 and SN 113 exemplify, in their synthesis of Caravaggio, the Carracci and Guido Reni, Vincenzo's own opinion that these artists represented the most perfect way of painting (vide Vincenzo's well-known essay letter to Amayden). The reference by the Mannings (Exhibitions, 1963) to the influence of Reni's *Christ Giving the Keys to St. Peter*, Musée Rigaud, Perpignan, is inadmissible since this work is now dated 1622, some years after Fiasella had returned to Genoa. The obvious sources were virtually next door to the Palazzo Giustiniani, Caravaggio's St. Matthew cycle and Domenichino's St. Cecilia cycle in S. Luigi dei Francesi. Since the latter cycle was completed by 1617, SN 112 and SN 113 were probably completed c. 1615-16 to account also for the maturity of their execution.

Such large paintings, and both concerned with healing, might imply that they were originally commissioned for the chapel of a hospital—the most obvious being that attached to S. Giovanni de' Genovesi, the Genoese church in Rome.

On the provenance, Buchanan reported that SN 112 and SN 113 had been purchased by the King of Prussia from the Giustiniani Collection. If this is correct then Lucien Bonaparte acquired them from the King.

SOURCES: *Roma antica e moderna*, 2 (1750), p. 550; de la Lande, M., *Voyage en Italie*, 3 (1790), p. 126; Vasi, *Itinerario istruttivo di Roma*, 2 (1804), p. 345; Guattani, *Galleria del Senatore Luciano Bonaparte* (1808), 1, 85, 89 (SN 112 as Agostino, SN 113 as Ludovico); Buchanan, W., *Memoirs of Painting* . . . (1824), 2, pp. 83, 85; Rosini, G., *Storia della pittura italiana* (1852), p. 7 (SN 113 as Ludovico), pl. 6; Waagen, *Galleries and Cabinets of Art in Great Britain* (London, 1857), p. 101 (as Agostino and Ludovico Carracci); Benson, *The Holford Collection* (1927), p. 44, pl. 80; Salerno, L., 'The Picture Gallery of Vincenzo Giustiniani,' *Burlington Magazine*, 102 (1960), 27, 102, nos. 161, 162, figs. 35, 36; Moir, A., *The Italian Followers of Caravaggio* (Cambridge, Mass., 1967), pp. 198-199, figs. 248, 249; *Census* (as Fiasella).

Gaudenzio Ferrari, c. 1480–1546

Trained by masters of the Piedmont and Lombard Schools. Influenced by Leonardo, Perugino and Mantegna, later by Luini* and Correggio. His early activity was centred around Vercelli and Valduga, but by c. 1539 he was a resident of Milan, where he remained until his death.

43 THE HOLY FAMILY WITH A DONOR

SN 41†

Panel (enlarged by strips on both sides and foot), 153.6 × 115.6 (60¹/₂ × 45¹/₂); original size 150.9 × 113 (59³/₈ × 44¹/₂).

CONDITION: The panel has a slight convex warp. The most serious losses are in the lower part of the Madonna's drapery and in that of St. Joseph. Conservation 1968.

DRAWING: A preparatory drawing, possibly for the head of the Madonna (black and colored chalks on blue paper, 292 × 241 mm), with Slatkin Galleries, New York, 1962.

VARIANT/COPIES: Identical, except that sky is visible above the putti, formerly French Royal Collection, 1729; engraved J. B. de Poilly, c. 1727–28, in Crozat, P., *Receuil d'estampes d'après les plus beaux tableaux . . . dans le cabinet du roy, dans celui de mons. le duc d'Orléans* (Paris, 1729), pl. 81; untraced. Without the bishop and differing in other details, Musée de la Bénédicte, Fécamps. Copies: (1) with Carlo Borromeo replacing the bishop, S. Agostino, Cremona, attributed to Stefano Lambri; (2) without the bishop, Landau sale, Fischer, Lucerne, June 1–5, 1948 (no. 2249).

PROVENANCE: Conte Taverna, Milan, until after 1610; with Farrer, London; Robert Holford by 1845; Sir George Holford sale, Christie, July 15, 1927 (no. 49); acquired John Ringling.

EXHIBITIONS: BI, 1845 (no. 10); Manchester AT, 1857 (no. 235); RA, Winter 1887 (no. 137); New Gallery, London, *Early Italian Art* (1893) (no. 216); BFAC, *Milanese Art*, 1898 (no. 52); Turin, *Mostra di Gaudenzio Ferrari* (May 1956) (no. 15).

The Ringling panel and that formerly in the French Royal Collection have been, in the past, inextricably confused (vide Suida [1949]). Since Moccagatta's note on the existence of a copy, attributed to Stefano Lambri, at Cremona, it has been clear that the Ringling panel was still in the Taverna Collection until at least 1610 (the year of Carlo Borromeo's beatification; see Copies). Thus the lost work (see Variant) was a repetition. The existence of a repetition in the French Royal Collection may be accounted for by the fact that Francesco Taverna was ambassador at the court of Francis I, first in 1516–18 and secondly in 1528 (a *terminus ante quem* for the Ringling panel), when he could have taken the version with him as a gift. The

subsequent history of the French version is that it passed into the collection of J. B. Etienne of Brussels who later sold it to an English collector.

Of the earlier commentators, Colombo noted that the composition of the Ringling panel was based on a lost fresco by Gaudenzio at Arona (Chiesa parrocchiale) and Halsey identified the Donor as Arciboldi Taverna (a traditional identification for which no proof has appeared).

Viale connected the panel with a *Pentecost* by Gaudenzio (published by Crozat, pl. 82 [see Variant]), which also included a bishop donor and was acquired by Mazarin from a church at Vigevano, suggesting, perhaps, that the two paintings were part of a single commission.

There has been some dispute over the dating of SN 41. Halsey gave 1521 and Mallé (Turin, 1956; see Exhibitions) also favoured the early 1520s, but Viale and most other recent opinion prefer a later date, 1528–30. The earlier date, however, deserves consideration, for *The Mystic Marriage of St. Catherine*, Duomo, Novara, c. 1525, makes a decided break with earlier works with its more acutely posed heads and figures. The Ringling panel is in comparison much more stable and naturalistic, providing a logical climax, in its superiority of execution, to a work of c. 1516 (*The Madonna and St. John Adoring the Child*, centre panel, Ancona, S. Gaudenzio, Novara); and a drawing (Biblioteca Reale, Turin, SM 16149) closest in detail to the Ringling panel has all the figures crowded into the front plane and the angels by the Child overlarge in scale. Since there is also a relationship of motifs between the engraving after Mantegna's drawing for his *Virgin of the Grotto* (Uffizi), and SN 41, which Leonardo had also used for his two versions of *The Virgin of the Rocks* (Louvre and National Gallery, London) of c. 1506, one may see the Ringling work, therefore, although retaining traces of Mantegna's influence, assuming a full Leonardesque idealized naturalism, and representing Gaudenzio's interpretation of the High Renaissance style which would have to come in the early 1520s prior to his Mannerist phase of c. 1525.

SOURCES: Bordiga & Pianazzi, *Le Opere del pittore e plastificatore Gaudenzio Ferrari* (Milan, 1825); Waagen (1854), p. 196; Frizzoni, G., *Archivio storico italiano* (1880), p. 47; Colombo, G., *Vita ed opere di Gaudenzio Ferrari* (1881), pp.





53-54; Halsey, E., *Gaudenzio Ferrari* (1904), pp. 86, 133, frontispiece; Berenson, *North Italian Painters* (1907), p. 227; Venturi, *Storia dell'arte* . . . , 9/2, p. 850, pl. 685; Weber, S., *Gaudenzio Ferrari* (1927), p. 94; Brizio, A. N., 'Tre dipinti di Gaudenzio Ferrari,' *Studies Dedicated to Wilhelm Suida* (1959), p. 230; Moccagatta, V., 'Due note Gaudenziane,' *Arte Lombarda*, 4 (1959), 270-271; Viale, V., *Gaudenzio Ferrari* (1969), p. 65, fig. 73, pl. 28; *Census* (as Gaudenzio Ferrari).

Domenico Fiasella, 1589-1669

Trained with Aurelio Lomi and G. B. Paggi in Genoa. C. 1607 went to Rome where he remained until c. 1617 when he returned to Genoa. Apart from a visit to Mantua in 1635 he remained for the rest of his life in Genoa.

44 CHRIST RAISING THE SON OF THE WIDOW OF NAIN SN 112 *u*

45 CHRIST HEALING THE BLIND SN 113 *u*

Canvas, 269.2 × 175.2 (106 × 69) (SN 112).

Canvas, 278.4 × 182.5 (109 5/8 × 71 7/8) (SN 113).

CONDITION: In generally good state; some small scattered losses and general rubbing. Conservation 1965.

DRAWING: The figure bending forward with the cap. Black chalk heightened with white, 360 × 230, Palazzo Rosso (2219); Binghamton, 1972, *Genoese Baroque Drawings* (no. 34).

ENGRAVED: *Choix de gravures à l'eau forte d'après les peintures originales et les marbres de la galerie de Lucien Bonaparte*, London, 1812, pls. 91 and 89 (as Annibale Carracci).

PROVENANCE: Palazzo Giustiniani, Rome (c. 1610-c. 1804); King of Prussia?; Lucien Bonaparte; by inheritance Duke of Lucca; Robert Holford; Sir George Holford sale, Christie, July 15, 1927 (no. 36); acquired John Ringling.

EXHIBITIONS: BL, 1853 (nos. 46, 58, as Annibale); BL, 1867 (no. 911 as Ludovico); Dayton-Sarasota-Hartford, *Genoese Masters* (1963) (no. 31 [SN 112]).

The subject of SN 112 is from Luke 7:11-16 when Christ restored to life the dead son of a widow outside the city gate of Nain. The subject of SN 113 is from Luke 7:21-22: Christ continues his healing and 'unto many that were blind he gave sight.'

Salerno identified SN 112 and SN 113 as by Fiasella after a century and a half of their being attributed to one or the other of the Carracci. Fiasella or Il Sarzano, as he was called in Rome, came to the notice of Vincenzo Giustiniani (a fellow Genoese) through Passignano and d'Arpino. Both SN 112 and SN 113 exemplify, in their synthesis of Caravaggio, the Carracci and Guido Reni, Vincenzo's own opinion that these artists represented the most perfect way of painting (vide Vincenzo's well-known essay letter to Amayden). The reference by the Mannings (Exhibitions, 1963) to the influence of Reni's *Christ Giving the Keys to St. Peter*, Musée Rigaud, Perpignan, is inadmissible since this work is now dated 1622, some years after Fiasella had returned to Genoa. The obvious sources were virtually next door to the Palazzo Giustiniani, Caravaggio's St. Matthew cycle and Domenichino's St. Cecilia cycle in S. Luigi dei Francesi. Since the latter cycle was completed by 1617, SN 112 and SN 113 were probably completed c. 1615-16 to account also for the maturity of their execution.

Such large paintings, and both concerned with healing, might imply that they were originally commissioned for the chapel of a hospital—the most obvious being that attached to S. Giovanni de' Genovesi, the Genoese church in Rome.

On the provenance, Buchanan reported that SN 112 and SN 113 had been purchased by the King of Prussia from the Giustiniani Collection. If this is correct then Lucien Bonaparte acquired them from the King.

SOURCES: *Roma antica e moderna*, 2 (1750), p. 550; de la Lande, M., *Voyage en Italie*, 3 (1790), p. 126; Vasi, *Itinerario istruttivo di Roma*, 2 (1804), p. 345; Guattani, *Galleria del Senatore Luciano Bonaparte* (1808), 1, 85, 89 (SN 112 as Agostino, SN 113 as Ludovico); Buchanan, W., *Memoirs of Painting* . . . (1824), 2, pp. 83, 85; Rosini, G., *Storia della pittura italiana* (1852), p. 7 (SN 113 as Ludovico), pl. 6; Waagen, *Galleries and Cabinets of Art in Great Britain* (London, 1857), p. 101 (as Agostino and Ludovico Carracci); Benson, *The Holford Collection* (1927), p. 44, pl. 80; Salerno, L., 'The Picture Gallery of Vincenzo Giustiniani,' *Burlington Magazine*, 102 (1960), 27, 102, nos. 161, 162, figs. 35, 36; Moir, A., *The Italian Followers of Caravaggio* (Cambridge, Mass., 1967), pp. 198-199, figs. 248, 249; *Census* (as Fiasella).

53-54; Halsey, E., *Gaudenzio Ferrari* (1904), pp. 86, 133, frontispiece; Berenson, *North Italian Painters* (1907), p. 227; Venturi, *Storia dell'arte* . . . , 9/2, p. 850, pl. 685; Weber, S., *Gaudenzio Ferrari* (1927), p. 94; Brizio, A. N., 'Tre dipinti di Gaudenzio Ferrari,' *Studies Dedicated to Wilhelm Suida* (1959), p. 230; Moccagatta, V., 'Due note Gaudenziane,' *Arte Lombarda*, 4 (1959), 270-271; Viale, V., *Gaudenzio Ferrari* (1969), p. 65, fig. 73, pl. 28; *Census* (as Gaudenzio Ferrari).

Domenico Fiasella, 1589-1669

Trained with Aurelio Lomi and G. B. Paggi in Genoa. C. 1607 went to Rome where he remained until c. 1617 when he returned to Genoa. Apart from a visit to Mantua in 1635 he remained for the rest of his life in Genoa.

44 CHRIST RAISING THE SON OF THE WIDOW OF NAIN SN 112 *u*

45 CHRIST HEALING THE BLIND SN 113 *u*

Canvas, 269.2 x 175.2 (106 x 69) (SN 112).

Canvas, 278.4 x 182.5 (109 5/8 x 71 7/8) (SN 113).

CONDITION: In generally good state; some small scattered losses and general rubbing. Conservation 1965.

DRAWING: The figure bending forward with the cap. Black chalk heightened with white, 360 x 230, Palazzo Rosso (2219); Binghamton, 1972, *Genoese Baroque Drawings* (no. 34).

ENGRAVED: *Choix de gravures a l'eau forte d'après les peintures originales et les marbres de la galerie de Lucien Bonaparte*, London, 1812, pls. 91 and 89 (as Annibale Carracci).

PROVENANCE: Palazzo Giustiniani, Rome (c. 1610-c. 1804); King of Prussia?; Lucien Bonaparte; by inheritance Duke of Lucca; Robert Holford; Sir George Holford sale, Christie, July 15, 1927 (no. 36); acquired John Ringling.

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46

Fede Galizia, c. 1578–1630

Trained with her father, Nunzio Galizia, a miniature painter originally from Trento but resident in Milan. She earned a reputation as a portrait painter early in her career. She was also influenced by Agostino Carracci.²⁶

46 JUDITH WITH THE HEAD OF HOLOFERNES SN 684 *IL*

Canvas, 120.5 × 94 (47¹/₂ × 37).

SIGNED/DATED: Fede Galizia 1596 on the sword blade.

CONDITION: Generally in good condition. Conservation 1969.

VARIANT: Canvas, 123 × 92, signed and dated 1601, Galleria Borghese, 165.

PROVENANCE: Palazzo Reale, Turin (?); Hinman, Maine; Logan Smith, Sarasota; Jacob Polak, Sarasota; donated Ringling Museum 1969.

EXHIBITIONS: Art Museum, Worcester, *Woman as Heroine* (1972) (no. 11).

Della Pergola (*Galleria Borghese i dipinti*, II [30]) tentatively identified the Borghese variant with a painting listed in the Cardinal Salviati inventory of 1612. Another version (possibly SN 684) was noted by Bottari (*Fede Galizia* [1965], p. 28, n. 14), citing an inventory entry of the Palazzo Reale, Turin, by the Roman artist Antonio delle Cornia: 'Giudit gioiellata col capo di Holoferne in un cattino' (vide Vesme, A., 'La regia Pinacoteca di Torino,' in *Le Gallerie Nazionali Italiane* [1897], III, 53, n. 469).

The later Borghese variant differs somewhat in style and numerous changes have been made in the details of the dress, etc.

SOURCES: *Census* (not listed).

Genoese/Venetian artist of the seventeenth century

47 CHRIST DISPUTING WITH THE DOCTORS SN 147 *IL*

Canvas, 121.4 × 171.1 (47¹³/₁₆ × 67³/₈).

CONDITION: The canvas is buckled along the bottom. Minor losses scattered throughout, and along all the edges. Darkened varnish. Conservation 1946–49.

PROVENANCE: Anon. sale, Christie, May 23–24, 1928 (no. 286 as Piazzetta); with Böhler; acquired John Ringling.

SN 147 was attributed by Suida (1949) to Andrea Vaccaro but most recent opinion has rejected a Neapolitan origin. The color generally is clearly Venetian but there are also non-Venetian characteristics. Chiarini suggested a Genoese artist working in Venice, possibly Giovanni Battista Langetti (1635–1676) who trained with Giovanni Francesco Cassana, another Genoese, after his arrival in Venice in the 1650s. A comparison of types and motifs can be made with Langetti's *Joseph Interpreting the Dreams of Pharaoh's Butler and Baker*, Bob Jones University, which, significantly, was previously attributed to Ribera. Soprani and Ratti (*Vite de' pittori . . . genovesi* [1768], II, 22) in fact record a painting of the same subject by Langetti, on the left of the high altar, 'nella Chiesa delle Terese,' Venice, but since the authors speak



47

highly of its quality, it can hardly be identified with SN 147. If Langetti is the artist SN 147 would have to be an early work to account both for the rather uneven quality and the paint texture for later, Langetti, influenced by Strozzi, worked up the paint surface quite considerably.

SOURCES: *Census* (as Naples, seventeenth century).

Giovanni Michele Graneri,
active 1736 – c. 1775

Presumably trained with and certainly imitated Do-

menico Olivero (1679–1755) in Turin. Worked in Turin all his life and died shortly before 1778.

**48 DRAWING OF THE LOTTERY,
PIAZZA DELLE ERBE, TURIN SN 195** 

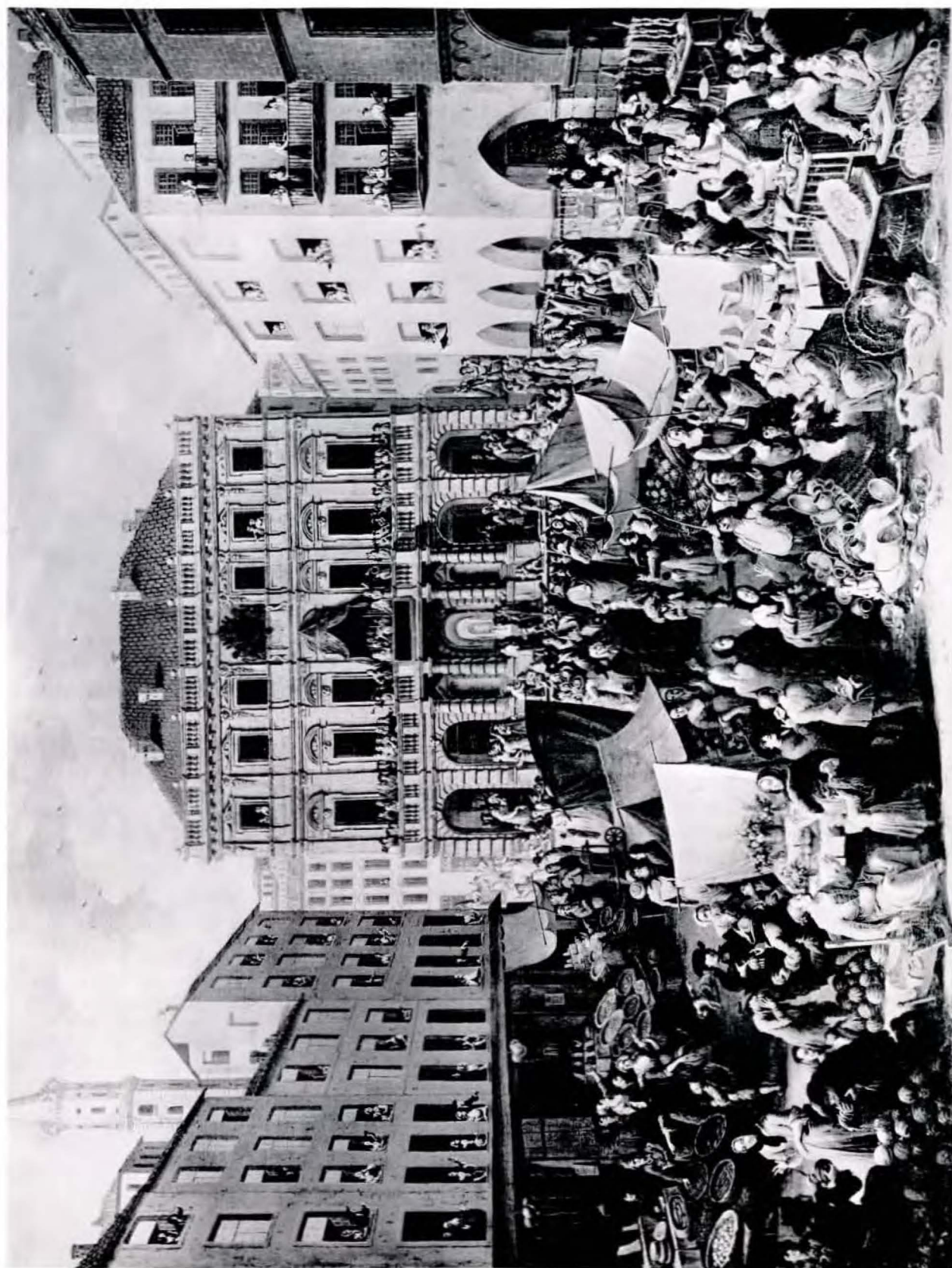
Canvas, 153.6 × 205.4 (60 1/2 × 81 1/2).

DATED: 1756 under coat of arms on building background.

CONDITION: Losses due to old tears on the building right above the figures, high up on the building left and above the sky; otherwise in reasonable condition. Conservation 1949.

PROVENANCE: Edgar Mills sale, Marx, New York, November 11–14, 1930 (no. 194 as Pietro Longhi); acquired John Ringling.

Viale (file) noted that the city archives recorded the drawing of the lottery in 1755 and 1757 onwards but



presumed there must have been one in 1756, the date of SN 195. The building in the background is the Palazzo Municipale built by Lanfranchi in 1663. Those on the sides of the piazza were pulled down shortly after SN 195 was painted and replaced by others in c. 1758. The fortified tower left was pulled down in 1779. Viale ('Pittore di genere del "700" piemontese,' *Agora*, II [1946], unpaginated) gives a general account of both Olivero and Graneri. Viale describes the style of the latter as somewhat coarser but imitative of that of Olivero.

Paintings of this size and subject were Graneri's stock in trade (vide *Market in Piazza S. Carlo, Turin*, 155 × 205, dated 1752, Museo Civico, Turin).

Suida (1949) noted a reference to a sale c. 1785 of a painting of a lottery drawing by Graneri but since he probably painted several versions of this subject, there is no sure connection with SN 195.

SOURCES: *Census* (as Graneri).

Bernardino Lanino, active c. 1530; d. 1581–83

He was apprenticed in 1528 and probably trained with Gaudenzio Ferrari.⁹ He was certainly much influenced by Gaudenzio. Worked in his native town of Vercelli and other parishes around Milan.

49 THE NATIVITY WITH ST. PHILIP

SN 42 *h*

Panel, 142.7 × 94 (56³/₁₆ × 37).

SIGNED: *Bernardinus Laninus Pinxit* / 1567 (on the crib).

CONDITION: The panel was trimmed at some stage at top and bottom by approximately 1.3. Major losses in the crib. Numerous pentimenti in the hands and face of the Madonna, in the crib and in the background. Conservation 1968.

PROVENANCE: Achillito Chiesa, Milan; Chiesa sale, AAA, New York, April 24, 1930 (no. 52 as Gaudenzio Ferrari); acquired John Ringling.

Suida (1949) identified the Saint as Andrew, but it is more likely that it is Philip whose attribute is a conventional cross.

Bernardino's composition is an amalgamation of the Gaudenzio type (SN 41, cat. no. 43) and the same

artist's *Mystic Marriage of St. Catherine* of 1525. SN 42 is more simplified but close to Bernardino's *Nativity with S. Ambrogio* in S. Paolo, Vercelli, for which a document exists dated 1565. Between 1565 and 1567, the date of SN 42, the artist was working on altarpieces for the parish churches at Adorno and Lessona both of which are still *in situ*.

SOURCES: *Census* (as Lanino).

Bernardino Luini, c. 1481/82–1532

Little is known of his life except that he was active in and around Milan. The first undisputed date on a work is 1512 (fresco, Chiaravalle, Milan). He was much influenced by Leonardo, whose manner he popularized. He was also influenced by Bramantino and Solari.

50 THE MADONNA AND CHILD WITH SS. SEBASTIAN AND ROCHE SN 37†

Panel, 175.2 × 156.2 (69 × 61 1/2).

CONDITION: Usual losses along the vertical cleavages on the panel. Other losses by S. Sebastian's legs; in S. Roche's upper drapery; in the Madonna's drapery. Conservation 1969.

PROVENANCE: Grand Dukes of Sachsen-Weimar-Eisenach, Ducal Palace, Weimar; with Steinmeyer, Lucerne; with Böhler, Munich; by 1929 acquired John Ringling.

Both SS. Sebastian and Roche are closely associated with Lombardy and both saints are invoked against the plague. S. Roche was from France and as a pilgrim to Rome helped the sick till struck down by plague at Piacenza. He was first tended by a dog, now his principal attribute.

Ottino della Chiesa refers to SN 37 as *Pala della Libellula* using the dragonfly (centre on rock) to identify it. SN 37 is very close in composition and identical in subject to an altarpiece in Itrera near Seville (S. Maria de la Mesa). SN 37 can be reasonably dated to c. 1522, contemporary with the first frescoes by Bernardino in S. Maurizio, Milan.

SOURCES: Berenson, *North Italian Painters* (1907), p. 251; Suida, W., *Leonardo und sein Kreis* (1929), p. 237, pl. 1, p. 325; Berenson, *Italian Pictures* (1932), p. 319; Ottino della Chiesa, A., *Bernardino Luini* (Novara, 1956), pp. 39, 135, pl. 133; *Census* (as Luini).





52

Alessandro Maganza, 1556–1630

Trained with his father, Giambattista, and Giovanni Antonio Fasolo⁹ in Vicenza. He was influenced also by Zelotto. Based in Vicenza, he worked in Brescia, Cremona, Mantua, Milan and Pavia.

51 PORTRAIT OF VICTORIA AND HER DAUGHTER DIAMANTIS SN 101

Canvas, 206.9 × 139 (81 1/2 × 54 3/4).

INSCRIBED: COELUM UNUM DIAMANTI MEA O NATA ASPICE MECUM / HOSTEM EGO NAM SPECTANS ILLUD VICTORIA VICI.

CONDITION: Extensive losses throughout. Seriously over-cleaned in the past. Conservation c. 1950.

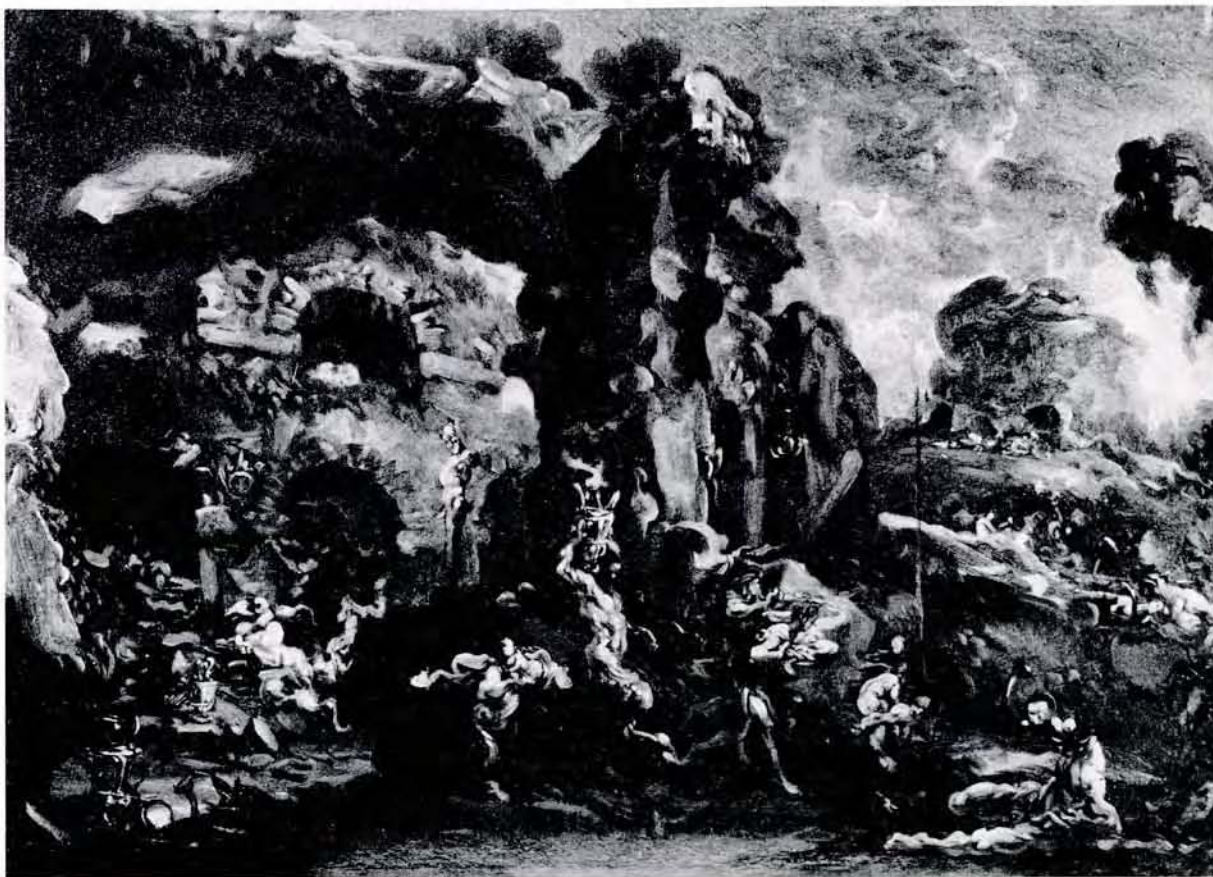
PROVENANCE: Robert Holford; Sir George Holford sale, Christie, July 15, 1927 (no. 70 as Maganza); acquired John Ringling.

EXHIBITIONS: London, New Gallery, *Venetian Art* (1894–95) (no. 238); RA, 1912 (no. 110).

A traditional portrait of mother and daughter, possibly a marriage picture since in the inscription Victoria, the mother, urges her daughter Diamantis to look to Heaven as she (Victoria) has to overcome the enemy. The attribution is undoubtedly correct.

SOURCES: Benson, R., *The Holford Collection* (1924), p. 70, pl. 61; *Census* (as Alessandro Maganza).

59



53

Alessandro Magnasco, 1677–1749

Moved from Genoa to Milan in 1677 where he trained with Filippo Abbiate. Influenced by Morazzone and Valerio Castello and principally by Castiglione, Rosa* and Callot. In 1703–11 he was in Florence. In Milan again 1711–35. In 1735 returned to Genoa where he remained till his death.

52 VAGRANTS IN A RUIN SN 744 *rv*

53 A BACCHANAL SN 745 *rv*

Both paper laid down on panel, 33 × 46.5 (13 × 18³/₈).

CONDITION: Both in good state.

PROVENANCE: Benno Geiger (by 1914); with Böhler, Munich,

c. 1944; anon. American collection; with Frederick Mont, 1966; acquired Ringling Museum 1966.

EXHIBITIONS: Berlin, Paul Cassirer, *Alessandro Magnasco* (1914).

Both SN 744 and SN 745 are preparatory oil sketches for larger works. SN 745 is a sketch for the larger painting (70 × 115) *Bacchanal* in the Pelloso Collection, Milan (Geiger [1949], pl. 297). The group in the foreground right is also found on a larger scale in a painting, *Concert of Satyrs*, in the Pospisil Collection, Florence (Geiger [1949], pl. 296). No trace has been found of the finished work for which SN 744 is a sketch.

It is almost impossible to date Magnasco's work but from the maturity of the style one may surmise

that both SN 744 and its pendant SN 745 belong to the second Milanese period, 1711–35.

SOURCES: Geiger, B., *Magnasco* (1914), pl. 15, pl. 14 (SN 745); Delogu, G., *Pittori memori del seicento e del settecento* (1931), pl. 129; Pospisil, M., *Magnasco* (1944), pp. 80, 88, pls. 91 (SN 744), 92 (SN 745); Geiger, *I Disegni del Magnasco* (Venice, 1945), p. 68, pls. 124 (SN 744), 125 (SN 745); Geiger, *Magnasco* (Bergamo, 1949), p. 156, pls. 14 (SN 744), 15 (SN 745); *Census* (as Magnasco).

Filippo Mazzola, c. 1460–1508

Possibly trained with Francesco Tacconi in Cremona and was mainly influenced by Giovanni Bellini. Mazzola was the father of Parmigianino.

54 MADONNA AND CHILD SN 51 *π*

Panel, 34.3 × 27.9 (13 1/2 × 11).

CONDITION: Losses are restricted to the upper half of the panel, in the Child's arm and the Madonna's headdress. Conservation 1960.

REPLICA: A replica in the Conte Seristori Collection, Florence.

PROVENANCE: Vimercati Sozzi, Milan; Count Grégoire Stroganoff, Rome; Tolentino sale, AAA, April 22, 1924 (no. 887); Fiske sale, AAA, April 26, 1927 (no. 938); acquired John Ringling.

The prototype of SN 51 (see SN 54, cat. no. 97) is Giovanni Bellini's *Madonna and Child*, São Paulo Museum, Brazil, formerly Willys Collection, New York. Differences are in the hand gesture of the Child and the featureless background.

SOURCES: Muñoz, A., *Pièces de choix de la collection du Conte Grégoire Stroganoff*, 2 (1912), no. 21; Gronau, G., *Giovanni Bellini* (1930), p. 213; Berenson, *Italian Pictures* (1932), p. 365; Heinemann, F., *Bellini e i Belliniani* (1962), 1, 16, no. 50h; *Census* (as Filippo Mazzola).

Ludovico Mazzolino, active 1504–1524

Trained under some unknown Ferrarese master. Was influenced by Ercole di Roberti, Costa and Dosso Dossi. He worked mainly in Ferrara but was in Bologna in 1524, the last recorded date of his activity.



54

55 ADORATION OF THE SHEPHERDS

SN 46 *π*

Panel, 79.1 × 62.2 (31 1/8 × 24 1/2).

INSCRIBED: GLORIA IM [sic] / EXCELSIS DEO / EST [sic] IN TERRA / PAX.

CONDITION: Losses run vertically down the centre due to cleavage of the panel. The errors in the inscription are probably due to an early and clumsy restoration. More losses are in the area to the left of Joseph. Conservation 1959.

PROVENANCE: Robert Holford before 1854; Sir George Holford sale, Christie, July 15, 1927 (no. 73); acquired John Ringling.

EXHIBITIONS: Manchester AT, 1857 (no. 223); BFAC, 1894 (no. 41); BFAC, 1921–22 (no. 40).

SN 46 has been traditionally and correctly attributed to Mazzolino. It can be dated in the early part of his oeuvre, like the *Nativity* (National Gallery, London,



55

3114) with which it shares a similar style and similar motifs. Gould compared the London work with a triptych (Berlin) dated 1509. SN 46 probably can be dated between 1509 and Mazzolino's *Adoration of the Magi* (formerly Chigi Collection, Rome), dated 1512.

SOURCES: Waagen, 2 (1854), p. 196; Berenson, *North Italian Painters* (1907), p. 257; Benson, R., *The Holford Collection* (1927), p. 33, pl. 54; Berenson, *Pitture italiane* (1936), p. 308; *Census* (as Mazzolino).

Giovanni Battista Moroni, active 1546/47–1578

Trained with Moretto in Brescia. He spent the 1540s and 1550s in Brescia and Albino (his birthplace). After 1554 he worked mostly in Bergamo.

56 PORTRAIT OF MARIO BENVENUTI

SN 106 *PL*

Canvas, 115.9 × 91.4 (45⁵/₈ × 36).

INSCRIBED: MARIVS BENVE^{IVS} SVB-CAROLO-V-IMPERAT^{RE}-DVX.

CONDITION: Minor losses only, restricted to the wall area; otherwise good state. Conservation c. 1950.

PROVENANCE: Prince of Orange, Brussels, after 1816; King of Holland sale, Amsterdam, August 12–19, 1850(?); Thomas Baring, 1851; Earl of Northbrook by 1889; with Langton Douglas, 1927; anon. sale, Christie, June 28, 1929 (no. 52); acquired John Ringling.

No details have been discovered of Mario Benvenuti except that he was a military commander under Charles V.

Venturi dated SN 106 close to 1560, noting the compositional and tonal similarities to the signed and dated *Portrait of a Man*, Pinacoteca, Brescia. Obviously the *Portrait of a Gentleman*, National Gallery, London, 1316, must be of a very similar date for the wall, niche, half-column and on it the helmet upon which the sitter's hand rests are repeated in SN 106, except that both the wall and sitter are set in a shallower plane. This might suggest that the London portrait is earlier in the 1550s, since Lendorff specifies 1560 as the year in which Moroni introduced a new psychological interpretation of his sitters, which a more 'close-up' composition would suit. In fact, Lendorff dated SN 106 to 1560.

SOURCES: Waagen, *Suppl.* (1857), pp. 95–96; Richter, J., *A descriptive catalogue . . . the Earl of Northbrook* (1889), p. 146; Berenson, *North Italian Painters* (1907), p. 272; Berenson, *Italian Pictures* (1932), p. 382; Venturi, *Storia dell'arte . . .*, 9/4, p. 231; Lendorff, G., *Giovanni Battista Moroni* (1939), p. 63; *I Pittori Bergameschi dalle origini al XIX secolo*, 2 (cinquecento), in press; *Census* (as Moroni).

Carlo Francesco Nuvolone, 1608–1651

Trained with his father, Panfilo, in Cremona, and influenced by Procaccini and Guido Reni. He arrived in Milan quite young. There are paintings in Parma, Piacenza and Cremona, indicating a demand for his work in Lombardy.

57 SOLOMON'S IDOLATRY SN 140 *IL*

Canvas, 102.9 × 148.6 (40¹/₂ × 58¹/₂).



56

CONDITION: A major loss due to a tear lower left. Other scattered small losses. Some rubbing generally due to overcleaning in the past. Conservation c. 1950.

PROVENANCE: Edgar Mills sale, Marx, New York, November 11–14, 1930 (no. 187 as Italian School); acquired John Ringling.

The subject comes from 1 Kings 11:4–8. When Solomon was old he turned away from God to offer incense and sacrifices to pagan gods with his 'strange' wives.

Suida's (1949) attribution seems correct. The style and facial types appear in *St. Joseph and the Christ Child*, Pinacoteca, Milan, and in *St. Ursula*, Gemäldegalerie, Karlsruhe, 454.

SOURCES: *Census* (as Nuvolone).



71 FRANCESCO BASSANO
Christ in the Garden of Olives (SN 89)



is clearly derived from the figure of S. John the Baptist, but seems much too late in style for the date, 1500–15, proposed by Suida. In Marco's late work *The Feast of Cana* (Brera, Milan; formerly S. Maria della Pace, Milan) the head of Christ and the flying drapery of the servant pouring wine are close to those in SN 38, suggesting a date in the mid 1520s.

Some inconsistencies in the handling prevent a firm attribution to the artist himself and possibly SN 38 was completed in the studio.

The *Census* attribution to the Master Amico Friulano del Dosso is difficult to reconcile on the available evidence (see Longhi, R., 'L'Amico Friulano del Dosso,' *Paragone*, XI [1960], 3–9; Gregori, M., 'Ancora due tracce dell'Amico Friulano del Dosso,' *Paragone*, XI [1960], 49–50), for neither this artist's modeling nor his method of lighting his subject seems at all similar to those in SN 38.

SOURCES: Berenson, *Italian Pictures* (1932), p. 537 (as Sodoma); Berenson, *Pitture italiane* (1936), pl. p. 194 (as Sodoma); Suida, W., *Raccolta Vinciana*, 20/21 (1939), p. 134, fig. 31 (as Marco d'Oggiono); *Census* (as Amico Friulano del Dosso attrib.).

Marco Palmezzano, 1458/63–1539

Trained with Melozzo da Forlì. His principal influence was the Venetian School, particularly Giovanni Bellini. He was probably with Melozzo in Rome but otherwise active mostly in his native town of Forlì.

59 THE MADONNA AND CHILD WITH SS. JOHN THE BAPTIST AND JOHN THE EVANGELIST SN 47

Panel, 180.3 × 144.7 (71 × 57).

INSCRIBED: MARCHVS [sic] PALMIZANVS FOROLIVIENSE
[sic] FECERVNT [sic] (by a much later hand).

CONDITION: Seriously damaged in the past. Major losses exist throughout. Conservation was attempted in 1959 but postponed indefinitely.

PROVENANCE: Robert Holford; Sir George Holford sale, Christie, July 15, 1927 (no. 79); acquired John Ringling.

EXHIBITIONS: BFAC, 1921–22 (no. 24); BFAC, 1924 (no. 25).

The appearance of the two SS. John is not uncommon. S. John the Baptist was a kinsman of the Madonna, was the precursor of Christ and announced (John

1:29): 'Behold the Lamb of God' (*Ecce Agnus Dei* on the cartouche). Christ commended his mother to S. John the Evangelist who was the first witness of the Resurrection. There is a further significance in the adoption of the SS. John, for SN 47 was commissioned by the Augustinian monks of Sant'Agostino, Cesena (near Forlì). S. Augustine had been baptized on the eve of Easter in A.D. 387, and the commission document (Grigioni) dated October 28, 1508, required the painting to be ready on Easter day the following year, April 24, 1509. SN 47, therefore, was to celebrate the correlation between the baptism of the founder of the Order, the Baptism of Christ and the witness of the Resurrection.

Another document (Grigioni), dated June 22, 1509, records Palmezzano's receipt of payment (30 ducats).

A similar type of pedestal for the Throne appeared earlier (1497) in the artist's *Madonna and Child with SS. Michael and James* (Pinacoteca Civica, Faenza); the geometry of its central ring was probably derived from Piero della Francesca's icosahedron figure from the treatise on the five regular Euclidean bodies.

The botched Latin inscription applied at a much later date may have replaced a genuine but ruined inscription for, as Lanzi (*Storia pittorica* . . .) observed, Palmezzano ensured that 'posterity did not forget him' by inscribing his name on a great many of his pictures. Since the form 'MARCHUS' also appears in a false signature on another Palmezzano (National Gallery, London, 596) it may be that SN 47 passed through the same hands, namely, the painter Girolamo Reggiani during the first half of the nineteenth century.

SOURCES: Benson, R., *The Holford Collection* (1924), p. 52, pl. 33; Buscaroli, R., *La Pittura romagnola del quattrocento* (1931), p. 194; Berenson, *Italian Pictures* (1932), p. 416; Berenson, *Pitture italiane* (1936), p. 358; Grigioni, C., *Marco Palmezzano* (1956), pp. 329, 331, 458–459; *Census* (as Palmezzano).

Giovanni Antonio da Pordenone, ?–1539

Nothing known of his training, but he was from Pordenone in the Friuli. He was married in 1504, presumably in his twenties. He was influenced by Giorgione



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and Titian, whom he hoped to rival. There is a possibility of a visit to Rome c. 1515–16; otherwise he worked widely in northern Italy and died in Ferrara.

60 SALOME WITH THE HEAD OF ST. JOHN THE BAPTIST SN 66 *rv*

Panel, 93.3 × 82.2 (36³/₄ × 32⁵/₈).

CONDITION: Major losses below St. John's head. Losses caused by cleavages in the panel. Some rubbing on the attendant's face due to overcleaning in the past. Conservation 1965.

VARIANT: A variant, 106.7 × 128.3, Pordenone Studio, ex Manfrin, Venice, 1868. Wimborne sale, Christie, March 9, 1923 (no. 27).

ENGRAVED: Schlotterbeck, J., *Orléans Collection*, II, as Palma Vecchio.

PROVENANCE: Queen Christina of Sweden, c. 1659 (as Giorgione); Duc d'Orléans, Palais Royal, Paris; Robert Holford by 1854 (as Giorgione); Sir George Holford sale, Christie, July 15, 1927 (no. 83 as Pordenone); acquired John Ringling.

EXHIBITIONS: New Gallery, London, *Venetian Art* (1894–

95) (no. 137); BFAC, *Venetian School* (1915) (no. 12), pl. 7.

The attribution of SN 66 has not been disputed since the late nineteenth century. Pordenone appears to have combined two works by Titian to achieve his own composition, namely, *Salome with the Head of St. John the Baptist* (Galleria Doria Pamphili, Rome, c. 1512–15 [with the composition reversed—Salome and attendant]) and *Young Woman at Her Toilet* (Louvre, of the same date [the executioner in SN 66 identical to the young man in the Louvre work]). The parapet in the Louvre painting is also retained in SN 66. A date for SN 66 would thus fall probably in the 1520s.

SOURCES: Campari, *Raccolta di cataloghi* (1870), p. 354 (Catalogo dei Quadri della Regina di Svezia—as Giorgione); Waagen (1854), 2, 196 (as Giorgione); Crowe and Cavalcaselle (1912), 3, 54 (as Pordenone); Benson, R., *The Holford Collection* (1927), p. 39, pl. 70; Venturi, *Storia dell'arte* . . . (1928), 9/3, pp. 693, 699; Berenson, *Italian Pictures* (1932), p. 470; Fiocco, G., *Giovanni Antonio Pordenone* (1939), pp. 99, 197, pl. 193; *Census* (as Pordenone).

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61

Bartolommeo Schedoni, 1578–1615

Came originally from Modena and his early training is not known but after his arrival in Parma was much influenced by Correggio. He became court painter in 1607 and remained in Parma until his early death.

61 THE SLEEPING CHRIST CHILD WITH MARY AND JOSEPH SN 674 *RV*

Panel, 26 × 56.5 (10¹/₄ × 22¹/₄).

CONDITION: Some minor losses in the background. Some rubbing and loss of halftones, due to overcleaning in the past, on the Child's body and on the top eye.

VARIANT/COPY: Variant panel, 26 × 54, Musée Magnin, Dijon; variant, Downton Castle, Ludlow, U.K., 1913 (cited by Borenius); copy, panel, 25.8 × 55 (with signature), Walters Art Gallery, Baltimore.

PROVENANCE: Sir J. C. Robinson; Frederick Cook, Doughty House, Richmond, 1875; by inheritance Sir Herbert Cook; with Frederick Mont, New York; acquired Ringling Museum 1954.

The prominence of the Christ Child, the overswollen stomach and the emphasized pouches under the eyes lend some support to Waterhouse's observation that these are symptoms of plague. There is the possibility

therefore that the existence of three panels might suggest a demand for such an image during an epidemic.

Bréjon notes the Carravaggesque elements in the Musée Magnin panel and refers to Carravaggio's *Sleeping Cupid*, Pitti, Florence, but the pose is not the same, the Schedoni Child being more on his back, and the stomach much more protuberant than is natural. Bréjon notes that the inscription on the cartouche on the Magnin panel is indecipherable, which is unfortunate since this might have shed some light on the subject. Bréjon reasonably claims the Magnin panel is of better quality than SN 674, although it should be noted the latter has suffered from overcleaning. There is no doubt, however, that it is an autograph work although painted more hurriedly than the Magnin panel.

Bréjon assigns the Magnin panel to 1610–15, i.e., the late phase of Schedoni's style when he adopted brightly lit high key colors and flat planes in the modelling of drapery; there is no evidence of this in SN 674 so the date c. 1600–10 would be preferable. The Baltimore panel is too mechanical in execution to be accepted as autograph.

Since Sir J. C. Robinson was adviser to Frederick

Cook it is not unlikely that he had bought SN 674 not much before 1875.

SOURCES: Borenius, T., *A Catalogue of the Paintings at Doughty House . . . The Italian Schools* (1913), 1, 115; Bréjon, A., *Ms Catalogue raisonné des tableaux italiens du Musée Magnin de Dijon* (1972); Bréjon, A., *L'Information d'histoire de l'art* (Jan.-Feb. 1975), 1, p. 25, fig. 3, p. 24; *Census* (as Schedoni).

Bernardo Strozzi, 1581–1644

Trained with Pietro Sorri and Cesare Corte in Genoa and influenced by Rubens. In 1598 he became a Capuchin monk. On the death of his mother he left the monastery and was briefly imprisoned in 1630. By 1631 he had settled in Venice where he remained till his death.

62 AN ACT OF MERCY: GIVING DRINK TO THE THIRSTY SN 634†

Canvas, 132.7 × 189.4 (52¹/₄ × 74³/₁₆).

CONDITION: Some scattered minor losses throughout; otherwise in good state.

DRAWING: For the arm and crutch, red chalk, 26 × 19, with Schickman, New York, 1973.

VARIANT: A variant, E. B. Crocker Art Gallery, Sacramento; a variant, O'Connor Lynch Collection, New York; other variants exist.

PROVENANCE: Fleischauer sale, Stuttgart, April 24–25, 1928 (?); Bruno Kern; with Galerie Sanct Lucas, Vienna, 1937; Oskar Bondy, 1949; with Weitzner, New York, 1950; acquired Ringling Museum.

EXHIBITIONS: University Art Gallery, Binghamton, N.Y., *Bernardo Strozzi in America* (1967) (no. 12).

The title of SN 634 was proposed by Held (file) who questioned the identity of the old man as Elijah. If this is correct then SN 634 is one of six paintings to make up a series of the Seven Acts of Mercy like those by Bourdon in the Ringling Museum. However, the facts that the Strozzi *Elijah and the Widow of Zarahphath*, Kunsthistorisches Museum, Vienna, shows the prophet asking for water and in SN 634 the widow gives him water strongly suggest that they are pendants. The subject (see cat. no. 141) would indicate that the two paintings were painted for the Carmelite Order. Milkovitch (Binghamton, 1967) proposed a date of c. 1620.

SOURCES: Mortari, L., 'Sur Bernardo Strozzi,' *Bollettino d'Arte* (1955), p. 332; Matteucci, A., *Bernardo Strozzi* (1966) (no. 134), pl. 8; Mortari, L., *Bernardo Strozzi* (1966), pp. 38, 89, 155, 167, 172, 174, fig. 286; *Census* (as Strozzi).

Veronese artist of the fifteenth century

63 A LEGENDARY SCENE SN 45

Panel, 17.8 × 62.8 (7 × 24³/₄).

CONDITION: Considerable number of losses overall. Clumsily repainted in the past. Some abrasions. Conservation c. 1950.

PROVENANCE: Émile Gavet, Paris; William K. Vanderbilt; by inheritance Mrs. Oliver Belmont, Newport, R.I.; acquired John Ringling through Duveen 1928–29.

The subject remains unidentified but is connected with a panel (17 × 61.5) formerly in the Gavet Collection (sale, Drouot, Paris, May 31 – June 9, 1897 [no. 747]) in which similar figures appear on the left but on the right a man and young woman approach the altar on which are the three decapitated heads. Both panels, and there may have been another, must have formed part of a wall decoration. The length is too short for them to be from a cassone. Suida (1949) attributed SN 45 to the Bolognese School but Zeri and Fredericksen with greater justification have proposed the Veronese School.

SOURCES: *Census* (as Veronese School, fifteenth century).

Bernardino Zaganelli (da Cotignola), active 1499–1509

Probably trained in Ferrara and was influenced by Ercole di Roberti, Costa and Francia. Collaborated with his brother Francesco.⁹

64 MADONNA AND CHILD WITH ST. JOSEPH SN 50 *ru*

Panel, 47.6 × 40.6 (18³/₄ × 16).

CONDITION: Losses through cleavage of the original panel run up the Child's raised arm to the Virgin's chin. Other minor losses are scattered in the Virgin's hair and headdress and in St. Joseph's drapery. Conservation 1958.

PROVENANCE: Wynn Ellis Collection, 1876; Wagner sale, Christie, January 16, 1925 (no. 90 as Palma Vecchio); with



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Carroll; anon. sale, Christie, May 23, 1928 (no. 249 as Palma Vecchio); acquired John Ringling.

The attribution to Bernardino by Suida (1949) seems reasonable since, in contrast to Francesco (see cat. nos. 65, 66), Bernardino, the younger brother, remained closer to the older traditional Ferrarese characteristics. SN 50 can be compared for similarities to Francesco's *St. Veronica*, Bassi Collection, Milan (the clouds, trees, the hair of the Christ Child, the Madonna's hands). For the Madonna, facial type and drapery similarities are to be found in Francesco's *St. Catherine*, formerly Tucker Collection, Vienna.

SOURCES: *Census* (as Bernardino Zaganelli).

Francesco Zaganelli (da Cotignola), active 1499–1531/32

Probably trained in Ferrara. Influenced initially by Ercole di Roberti, Costa and Francia, and later by Palmezzano, Rosso and Garofalo.

65 ST. SEBASTIAN SN 48 *PL*

Panel, 48.9 × 31.4 (19 1/4 × 12 3/4).

CONDITION: Reasonable apart from minor losses in the neck, face and top of the arch. Conservation 1946.

PROVENANCE: Galleria Volterra, Florence; anon. sale, Christie, July 8, 1929 (no. 43); acquired John Ringling.

The attribution seems to be traditional. Paolucci places it c. 1510–15 (the later date is to be preferred), since in style, anatomy and drapery it is very close to the *Baptism of Christ* (National Gallery, London, 3892), dated 1514. Also in the same museum is a *St. Sebastian* (1092) of 1505–06 by Bernardino, Francesco's younger brother, which is not only similarly posed, but the head, with identical features, is on the same angle. The difference lies in Francesco's much more mannered style. The overlarge eye in SN 48, exaggerated perhaps by an early damage, is typical of Francesco (cf. the *St. Catherine*, Coll. Briganti, Rome [Roli, R., 'Sul problema di Francesco e Bernardino Zaganelli,' *Arte Antica e Moderna*, 8, nos. 31–32 (1965), pl. 84c]).

SOURCES: Suida, W., 'Francesco Zaganelli da Cotignola . . .,' *Zeitschrift für bildende Kunst* (1931), p. 251 and pl.; Paolucci, A., 'Francesco Zaganelli,' *Paragone* (193) (1966), p. 65, pl. 38; *Census* (as Francesco Zaganelli).

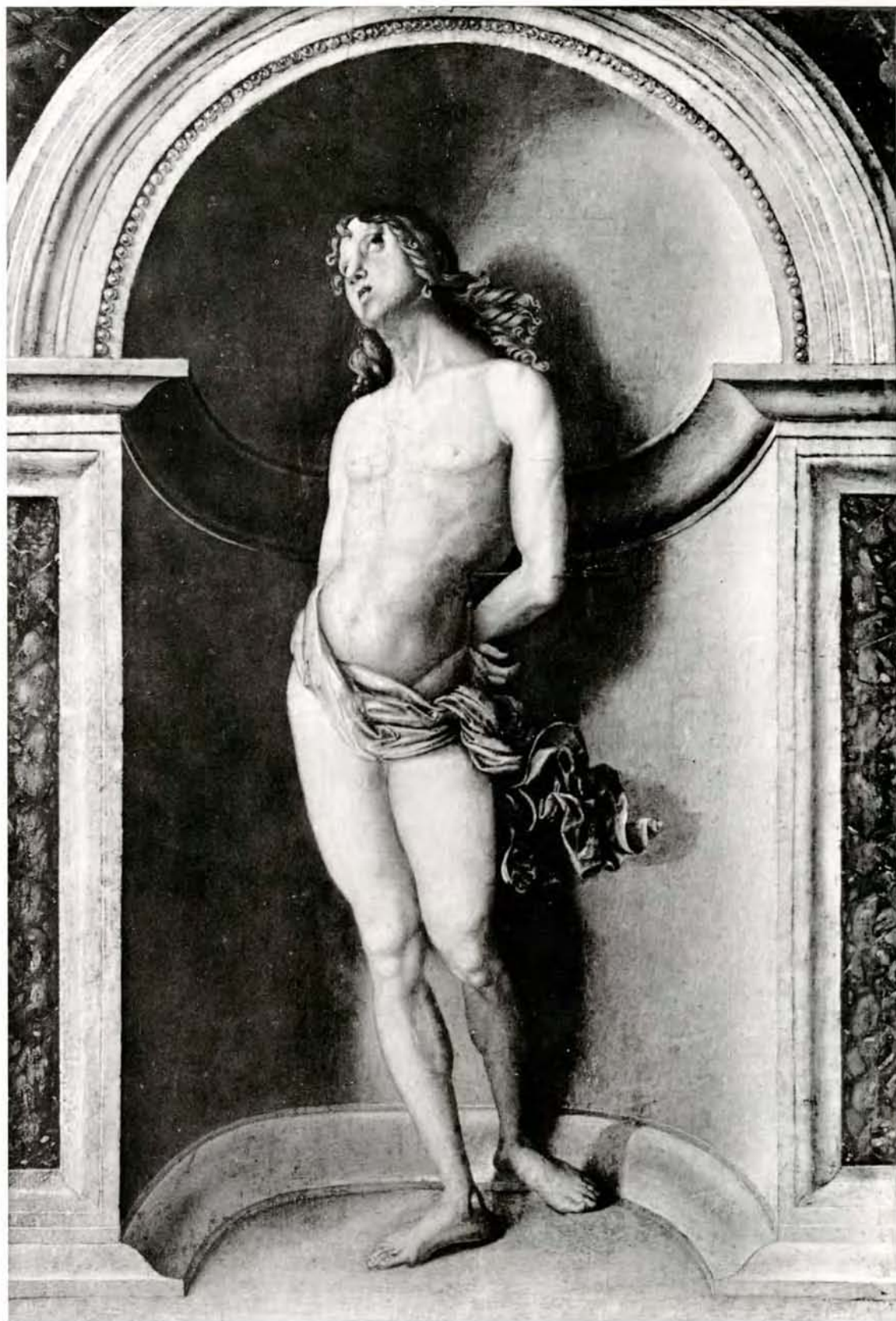
66 MADONNA AND CHILD WITH ST. HELEN AND CONSTANTINE SN 49

Canvas (transferred from panel), 221.6 × 188 (87 1/4 × 74).

CONDITION: Poor. Apart from losses along the vertical cleavages in the panel, there are further serious losses throughout. The background, Constantine, St. Helen, the Madonna's drapery are the worst affected areas. Conservation 1962 (indefinitely postponed).

PROVENANCE: With Spence 1861; Robert Holford; Sir George Holford sale, Christie, July 15, 1927 (no. 71 as Girolamo Marchesi da Cotignola).

St. Helen, the mother of Constantine, fulfilled his dream by discovering the True Cross, her attribute. Constantine was venerated as a Saint only by the



Greek church. The Latin church titled him the liberator of the persecuted church. His attribute is the Labarum—originally a military standard but after Constantine's conversion inscribed with XP (the monogram of Christ) and adopted as the imperial standard. A *sacra conversazione* with Helen and Constantine is not common. They do, however, appear together alone, e.g., Cima's painting in S. Giovanni in Bragora, Venice, dated 1502.

SN 49 can be dated fairly securely between 1500 and 1505, since Constantine is identical to the St. George in the signed altarpiece of Francesco and Bernardino of 1499, Brera, Milan, and similar in pose to the St.

Sebastian in Francesco's altarpiece of c. 1505, Musée Condé, Chantilly. The source for the commission of SN 49 is unknown but one may surmise because of its subject matter that it was probably for a church in the Ravenna region where ties with the Eastern church were still preserved and where Francesco was much employed on other commissions.

SOURCES: Berenson, *Central Italian Painters* (1909), p. 263 (as Giordano Marchesi da Cotignola); Crowe and Cavalcaselle, 2 (1912), p. 32 (as Francesco Zaganelli); Benson, R., *The Holford Collection* (1927), p. 42 (as Girolami Marchesi); Roli, R., 'Sul problema di Bernardino e Francesco Cotignola,' *Arte Antica e Moderna*, 8, 238, pl. 86a; *Census* (as Francesco Zaganelli).

VENETIAN

Jacopo Amiconi, 1682 ?–1752

His training is not known but he was influenced by Francesco Solimena* and Sebastiano Ricci. He was first recorded in Venice in 1711. In 1717–27 he was in Bavaria; in 1730 in London; in Paris 1736. He returned to Venice in 1739. In 1747 he went to Madrid for the remainder of his career.

67 MARTYRDOM OF A SAINT SN 897 *ju*

Canvas, 63.7 × 33.7 (25 1/8 × 13 1/4).

CONDITION: Apart from a few minor losses in good state.

PROVENANCE: With Galerie Sanct Lucas, Vienna (as Celesti); acquired Ringling Museum 1972.

Acquired as by Andrea Celesti, SN 897 was attributed by Pignatti (file) to Jacopo Amiconi, who cited the artist's *Argus* at Seattle Art Museum as very close in style.

SOURCES: *Census* (not listed).

Francesco Bassano (da Ponte), 1549–1592

Trained and collaborated with his father, Jacopo. Moved from Bassano to Venice in c. 1579 (he is recorded there in 1581). He died from the results of an attempted suicide eight months afterwards.

68 ALLEGORY OF FIRE (VENUS IN THE FORGE OF VULCAN) SN 86 *ju*

69 ALLEGORY OF WATER SN 87 *ju*

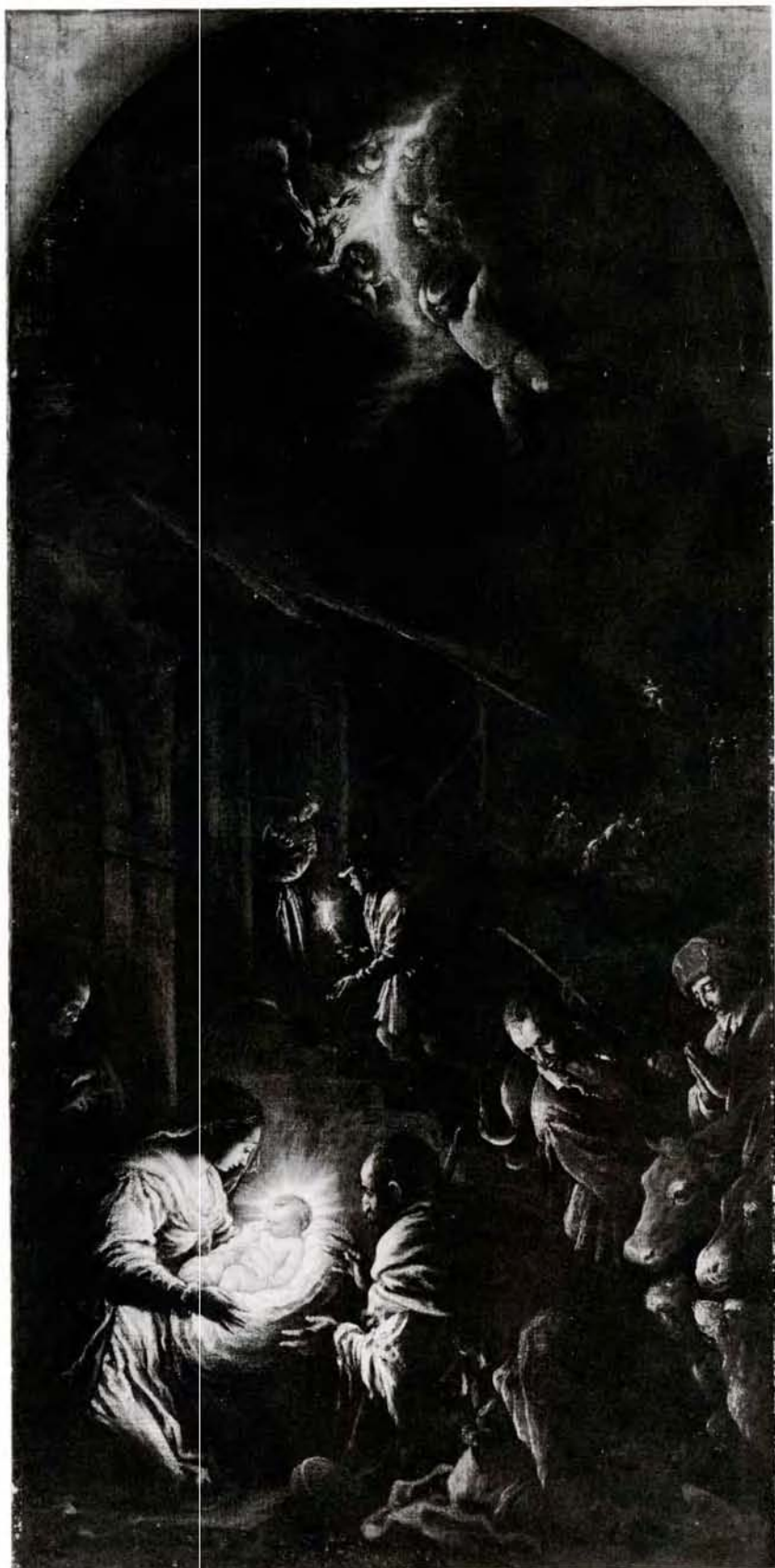




results. The Warsaw variant of *Fire* must belong to another set as also a signed *Air* which passed through Christie's (June 26, 1970, no. 64, 142.2 × 187.9) which with its very numerous figures is closer to the Aertsen/Beuckelaer type of crowded market than that represented by SN 86 and SN 87. In the Lichtenstein Collection, Vaduz, Arslan (1959) lists a *Fire* and an *Earth* signed by Francesco and approximately 4 cm larger all around than SN 86 and SN 87. Arslan describes these as 'very close' to Jacopo. One may presume that the Vaduz elements belong to another set. Since there were a number of sets of so popular a subject, attempts at grouping are almost fruitless. However, it is more likely that each set was of four elements. *Air* (Berlin,

destroyed 1945) was with SN 86 and SN 87 in the Lichtenstein Collection and an *Earth* (143 × 187) was in a sale at Fischer, Lucerne, June 22, 1974 (no. 3). The *Earth*, Walters Art Gallery, Baltimore, belongs to another set. A *Water* and *Fire* were in Beckford's Collection, Fonthill sale, October 1–11, 1822 (nos. 86, 87), the *Water* being a Fish Market and the *Fire* Venus and Cupid at the Forge of Vulcan.

SOURCES: Verci, G., *Notizie sopra la pittura Bassanese* (1777), p. 91; Ridolfi, C., *Le Meraviglie . . .* (1648), 1, p. 387; *Description des tableaux . . . que renferme la Galerie . . . Prince Regnant du Lichtenstein* (1780), no. 239; Arslan, W., *I Bassani* (1959), pp. 187, 222, pls. 215, 216; Buscaroli, M., *La Pittura di paesaggio in Italia* (1935), p. 194; Berenson, *Venetian Painters* (1957), 2, pl. 1227 (SN 87); *Census* (as Francesco Bassano).



70 ADORATION OF THE SHEPHERDS

SN 88 *IL*

Canvas, 135.9 × 66.1 (53 1/2 × 26).

CONDITION: The paint surface is unstable due to an incipient flaking condition. Some scattered losses. Conservation c. 1950.

PROVENANCE: Unknown; acquired John Ringling c. 1926–30.

Arslan described SN 88 as an important work. It takes its place between the type of Adoration by Night represented by a Francesco follower (Madrid, no. 26, Arslan, *op. cit.*, pl. 230) and another attributed to a follower, *The Spinners* (Thorwaldsen Museum, Copenhagen, Arslan, pl. 231); motifs from both are incorporated in SN 88. The arched top and its narrow format indicate that SN 88 occupied a specific architectural location. The prototype for the foreground group is Jacopo's work in S. Giorgio Maggiore, Venice.

SOURCES: Arslan, W., *I Bassani* (1959), pp. 194, 222, pl. 235; *Census* (as Bassano).

71 CHRIST IN THE GARDEN OF OLIVES SN 89†

Canvas, 260 × 125 (104 × 51).

SIGNED: *Franc/Bass* is (on stone, lower right).

CONDITION: Minor scattered losses but otherwise in good state. Conservation 1957.

VARIANTS: A variant with the principal figures reversed, Coll. Calamari, Florence; another with Christ and Angel reversed and larger, 253 × 183, Kapitlni Konzistor, Olomouc, 1557; another version reversed like Calamari and Czech variants with David David Inc., Philadelphia, 1974.

PROVENANCE: The Jesuit Order (S. Antonio, Brescia); Paolo Brognoli, Brescia, c. 1669, and descendants to 1834; Favenza; Taton sale, Fievez, Brussels, March 10, 1927 (no. 3, 265 × 130); with Kleinberger, Paris, 1927; acquired John Ringling.

Ridolfi credited Jacopo with all nine works including SN 89 which hung on the left of the choir of S. Antonio, Brescia. Averoldo reattributed SN 89 and six others to Francesco. The surviving works of what is considered Francesco's greatest independent achievement are: *Christ in the Garden* (SN 89); *The Despoiling of Christ* (Cremona); *Capture of Christ* (Cremona); *Christ Scorned* (Milan); *Flagellation* (Milan); *The Road to Calvary* (Bassano); *Crucifixion* (Bonn); and the last, long missing, located and identified by Krampl (file), *Christ Shown to the People* (Castle Gal-

lery, Natural and Historical Science Institute, Bruntal, Moravia, CSSR).

SOURCES: Ridolfi, R., *Le Meraviglie* . . . (1648), p. 379; Averoldo, *Le Scelte pittore* . . . (Brescia, 1700), pp. 85ff.; Chizzola, *Le Pitture* . . . (Brescia, 1755), p. 56; *Nuova guida per la città di Brescia* (1826), p. 203; Boselli, C., 'Le storie della "Passione" dei Bassano di S. Antonio in Brescia,' *Arte Veneta*, 11 (1957), 208–211; Arslan, W., *I Bassani* (Milan, 1959), pp. 195–196, 207, 222, pl. 239; Boselli, C., 'Postilla alla Passione dei Bassano in S. Antonio di Brescia,' *Arte Veneta*, 13–14 (1959–60), 256–257; *Census* (as Francesco Bassano).

Leandro Bassano (da Ponte), 1557–1662

Trained with his father, Jacopo, in Bassano. Established as a portrait painter by c. 1581. In 1588 he is recorded as being in Venice.

72 MAN WITH A KNIFE (fragment) SN 90

Canvas, 61 × 50.8 (24 × 20).

SIGNED: There is no trace of the signature noted by Suida (1949).

CONDITION: Minor losses on the figures, but otherwise good state. Conservation 1967.

PROVENANCE: Unknown, probably London; acquired John Ringling c. 1926–30.

Arslan described SN 90 as a youthful work of Leandro. The traces of a signature given by Suida (1949) are no longer in evidence, since the background area was heavily repainted before cleaning in 1967. The fragment (its true orientation would show the column in the background vertical) is possibly from one of the Seasons series. Its style is obviously close to Jacopo; hence Arslan's opinion given above for an early dating.

SOURCES: Arslan, W., *I Bassani* (Milan, 1959), p. 269; *Census* (as Leandro Bassano).

73 PORTRAIT OF A MAN SN 91 *IL*

Canvas, 60.3 × 46.3 (23 3/4 × 18 1/4).

INSCRIBED: AET ANNI XXIX.

CONDITION: Considerable rubbing from early overcleaning. Conservation 1946.

PROVENANCE: Unknown, probably London; acquired John Ringling.



68

Both canvas, 139.7 × 182 (55 × 77⁵/₈).

CONDITION: Some scattered minor losses. Some rubbing but otherwise in reasonable state. Conservation 1959.

VARIANTS: For SN 86: signed variant with considerable differences, 98.5 × 136.5, National Museum, Warsaw, no. 46; signed smaller variant with differences, Walker Art Gallery, Liverpool, 1218, 107.3 × 143.4. For SN 87: signed variant, Musée Angoulême.

PROVENANCE: Prince of Lichtenstein, Vienna (to c. 1920–25); Count Alessandro Contini-Bonacossi, Florence; with Böhler, Munich; John Ringling.

The elements not only represent the physical properties of the world but also the human temperaments: Fire—Choleric, Water—Phlegmatic, Air—Sanguine, Earth—Melancholia. Attributed by Suida to Jacopo, SN 86 and SN 87 have been recognized since

Arslan (*I Bassani* [1931]) as by Francesco. Suida, however, was right to the extent that, as Rearick ('Jacopo Bassano's Later Genre Paintings,' *Burlington Magazine*, 110 [May 1968], 242–249) has shown, several genre pictures are jointly signed by Jacopo and Francesco. Thus Ridolfi's statement that Jacopo painted a series of elements with their respective deities . . . 'for another great Prince' (1648 ed., p. 387) is probably correct and he was not confusing these with a series by Francesco. Indeed Ridolfi (p. 398) cites in the house of Jacopo Bassano's nephew Carlo in Bassano two paintings of the elements water and fire. While these may have been other versions it is significant that only *two* elements are cited, and with SN 87 on the left and SN 86 on the right a homogeneous paired composition



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Arslan thought that SN 91 was only 'near' to Leandro. However, the painting has suffered much from earlier overcleaning and flattening during relining which does not help its appearance in a photograph. Overall, there seems no reason to doubt its attribution to Leandro.

SOURCES: Arslan, W., *I Bassani* (1959), p. 369; *Census* (ascribed to Leandro Bassano).

Lazzaro Bastiani, active 1449–1512

Probably trained in Venice. Although his earliest dated painting is 1484 some portraits can be dated c. 1460. He was largely an imitator of the Vivarini and the Bellini.

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74 COMMEMORATIVE PORTRAIT OF PETRARCH SN 43

Panel, 28.2 × 21.2 (11 1/8 × 8 3/8).

INSCRIBED: FRANCISCUS PETRARC / HA LAUREATUS.

CONDITION: There are scattered losses in the drapery. More serious is that overcleaning in the past has removed nearly all the modelling. Conservation c. 1951.

VARIANT: Galleria Borghese, no. 426 (33 × 24).

PROVENANCE: Count Grégoire Stroganoff, Rome; sale, AAA, New York, April 26–30, 1927 (no. 684 as Gentile Bellini); acquired John Ringling.

The poet Petrarch (1304–74) was much commemorated throughout the quattrocento but he had a special relationship with Venice. He was a close friend of Doge Andrea Dandolo, visiting the city several times and donating his library in 1366 to Venice.

Berenson had doubts about the attribution to Jacopo Bellini, and Suida (1949) reattributed SN 43 to Francesco del Cossa. Gilbert (1961) returned it to Jacopo Bellini. Pignatti (file) was the first to suggest Bastiani. Despite SN 43's condition, the attribution to Bastiani seems to be the most convincing. Licia Collobi Ragghianti ('Lazzaro Bastiani,' *Critica d'Arte*, iv [1939], 33–53) has given the most complete reconstruction of Bastiani's oeuvre. Two portraits of Doges Francesco Foscari (Correr) and Pasquale Malipiero (Museum of Fine Arts, Boston) of c. 1460 provide the basic type: a restricted format for a bust turned to the left, a precise outline, a simplified 'blocking out' of the forms. SN 43 must be later because of the parapet, probably in the 1470s. The type is clearly derived from Jacopo Bellini, to whom many of Bastiani's portraits have been attributed in the past.

SOURCES: Munoz, A., *Pièces de choix de la collection du Comte Grégoire Stroganoff* (Rome, 1911); Berenson, *Italian Pictures* (1932), p. 68 (as Jacopo Bellini ?); Berenson, *Pittura italiane* (1936), p. 59 (as Jacopo ?); Gilbert, C., 'A Sarasota Notebook,' *Arte Veneta*, 15 (1961), 33, pl. 36 (as Jacopo Bellini); Heinemann, F., *Bellini e i Belliniani*, 1, 224, v47e, pl. 716 (no opinion); 1974 [verbal] as Bastiani; *Census* (as Gentile Bellini follower).

Vittore Belliniano, active 1507–1529

Trained and worked with Giovanni Bellini in Venice. His first signed work is dated c. 1518.

75 PORTRAIT OF A YOUNG MAN IN A
BLACK CAP SN 53 PL

Panel, 33 × 25.4 (12 × 10).

CONDITION: The face has suffered loss of modelling due to overcleaning in the past; otherwise reasonable state. The panel was cut down at some stage (see Borenius). Conservation c. 1950.

PROVENANCE: Andrea Vendramin, Venice, by 1627; Émile Gavet, Paris; William K. Vanderbilt; by inheritance Mrs. Oliver Belmont, Newport, R.I.; 1928–29 acquired John Ringling.

The sitter is unidentified.

Attributed to Giovanni Bellini by Suida (1949) but the quality is not nearly good enough. Heinemann's attribution to Belliniano seems convincing. Pudelko (file) identified SN 53 with the work formerly in the collection of Andrea Vendramin published by Borenius.

SOURCES: Molinier, E., *Collection Émile Gavet* (1889), no. 817 (as Venetian School); Borenius, T., *The Picture Gallery of A. Vendramin* (1923), pl. 52 (as Gentile Bellini); Heinemann, F., *Bellini e Belliniani* (1962), p. 200, s. 805, fig. 537; *Census* (as Belliniano).



75

Bonifacio dei Pitati and assistants,
1487–1553

Moved from Verona with his family to Venice in 1505. He was first recorded in Venice as an artist in 1528, so he presumably trained there, possibly with Palma Vecchio.⁶ He was also influenced by Giorgione. He maintained a large studio of assistants for his large-scale decorative programs.

76 ALLEGORY OF HARVEST SN 69

77 ALLEGORY OF DAWN SN 70 PL

78 ALLEGORY OF NIGHT SN 71 PL

All panel:

Tondo, diameter 147.4 (58) (SN 69).

Octagonal, diameter 210.8 (83) (SN 70).

Octagonal, diameter 210.8 (83) (SN 71).

CONDITION: All three panels suffer from cleavage at the joints (subsequent to 1953) with consequent paint losses. Other losses are scattered throughout. Conservation 1953.

PROVENANCE: Palazzo Barbarigo di San Polo, Venice, until nineteenth century; by inheritance, Palazzo Giustiniani Cal-

erghi, Padua, till 1890s; R. and E. Benson, London; with Duveen c. 1927–28; acquired John Ringling.

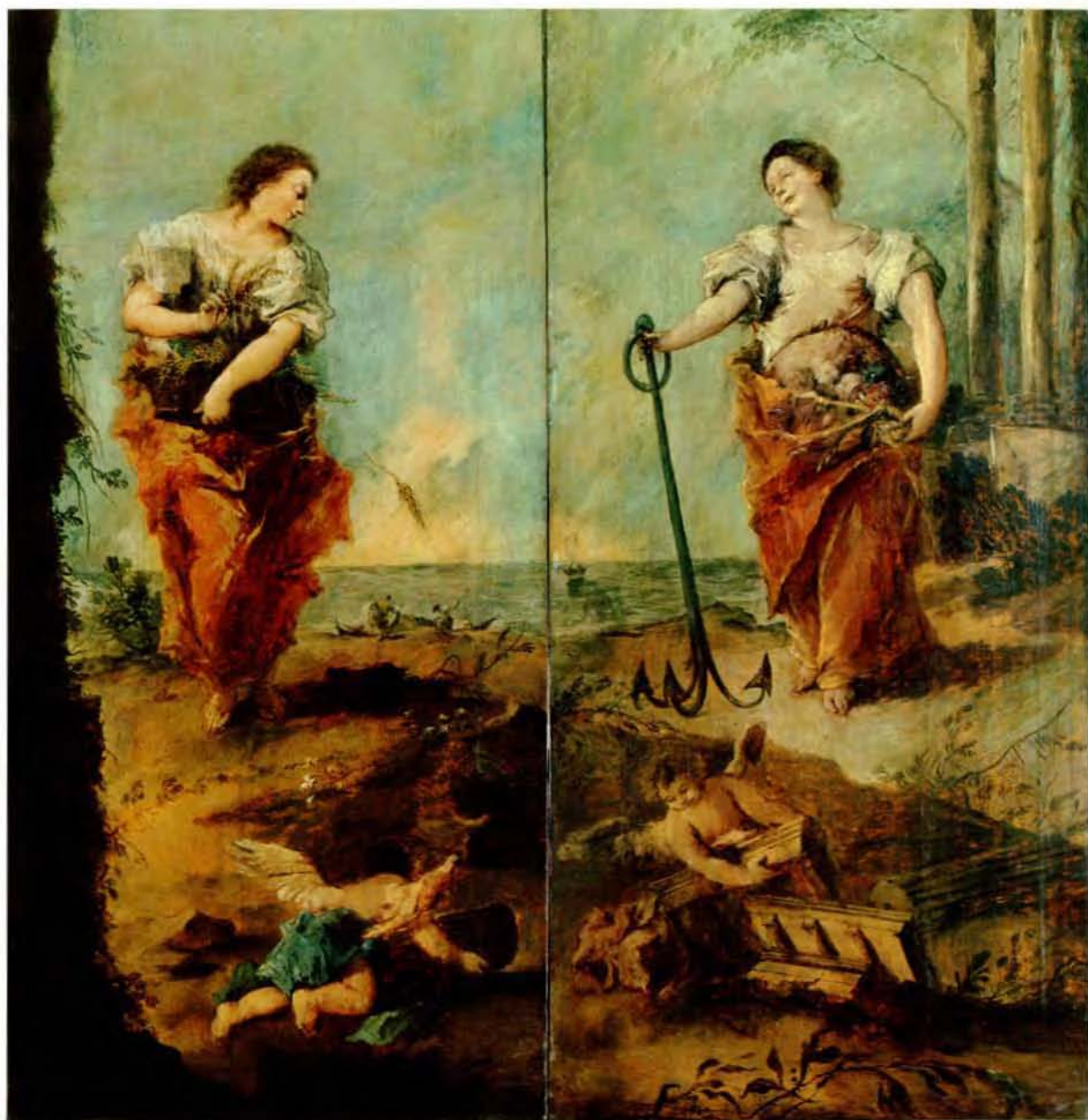
EXHIBITIONS: BFAC, 1915 (no. 23 [SN 69]).

SN 69 depicts Ceres, goddess of vegetation and agriculture, crowned with corn and vine leaves and carrying the cornucopia. Oil, grapes and other fruits are poured down on earth. SN 70 shows Aurora in her chariot drawn by cocks. With her is Tithonus, her old jealous husband. A peasant goes to work, a girl rubs her eyes. The horses of Helios, the Sun god, follow on the left.

SN 71 depicts Selene, the moon goddess, and Neptune in a chariot drawn by owls. Below to the right Night follows her children Sleep and Death.

Schulz following Ridolfi describes how SN 70 and





90-91 GUARDI *Hope, Abundance and Fortitude* (SN 189-190)



124 VERONESE *The Rest on the Flight into Egypt* (SN 82)



SN 71 were in one room, and SN 69 (Harvest rather than Summer) and an untraced Autumn (with Bacchus), which was also in the Benson Collection, in another room of the Palazzo Barbarigo.

Schulz ascribes them to the Studio of Bonifacio and dates them all c. 1554, that is, after the master's death, but it may be presumed that he had a hand in their invention. The allegories themselves demonstrate the much more explicit interpretation of the Venetian School at this period.

SOURCES: Ridolfi, *Le Meraviglie* . . . , ed. Hadeln, I, 294, n. 23, II, 311; Berenson, *Venetian Painters* (1905), p. 93; *Catalogue of Italian Pictures* . . . (R. & E. Benson) (1914), nos. 100–102; Venturi, A., *Storia dell'arte* . . . (1928), 9/3, p. 1042 (SN 69), p. 1052 (SN 70), p. 1092 (SN 71); Westphal, D., *Bonifazio Veronese* (1930), p. 94, figs. 69–72; Schultz, J., *Venetian Painted Ceilings of the Renaissance* (1968), pp. 118–120, pl. 18 (SN 71), pl. 19 (SN 69); *Census* (as Bonifacio).

Luca Antonio Busatti, active c. 1500–1539

His name is variously spelt Busatti, Buscatti, Busati or Bussati. Possibly trained with and was certainly influenced by Cima da Conegliano who died in 1517–18. It may be presumed that he was painting in the 1490s since Cima arrived in Venice in 1492. In 1510 he began an altarpiece in the Santo Padua. In 1514 he was in Faenza. In 1523–39 he is recorded in Venice.

79 DESCENT FROM THE CROSS SN 56 *TL*

Panel, 311.1 × 215.5 (122 1/2 × 85 1/4).

SIGNED: On *cartello* lower right: LVCHA . . . VS / BVSSCA . . .

CONDITION: Major losses along cleavage of left-hand joint which has reopened since original conservation. A retouched area on the right-hand side is in a flaking condition. Conservation 1952.

ENGRAVED: Rosini, *Storia della pittura italiana* (1839–55), pl. 56 with signature LVCHAS ANTONIVS BVSSCAT.

PROVENANCE: San Domenico, Faenza; Principe Hercolani (1767), Bologna, to 1869 or later; C. Fairfax Murray by 1892 (?); sale, Sotheby, May 10, 1922 (no. 68 as Venetian School); with A. L. Nicholson; acquired John Ringling.

SN 56 was commissioned on October 31, 1514 by Giovanni Antonio Moni for his chapel in S. Domenico Faenza. Payment was to be forty ducats. The contract called for a Deposition with nine other figures besides

Christ, ten small figures of the Apostles to be placed on the pilasters of the frame, and specified that the story of St. John the Evangelist should be the subject of the predella. Suida (1949) published the contemporary account from *Atti di Evangelista Rontana XXIV 1514 Il Semestre 203 V*, Archivio, Biblioteca Comunale, Faenza: 'Il 31 ottobre il Buscatti, essendo ospite di Annibale Casali s'impegna a depingere la tavola colla Deposizione per conto di Giovanni Antonio Moni (la cui cappella gentilizia si trovava in S. Domenico di Faenza). . . .' The remainder of the account gives the details above.

Fairfax Murray possibly bought SN 56 in the 1890s as by Marescalco, since a photograph (file) records Adolfo Venturi's attribution to Marescalco in 1892. It was last recorded in the Hercolani Collection by Valgimigli in 1869. Suida (1944) was first to publish it with its correct attribution.

Merritt (file) noted that the composition of SN 56 depended on the Mantegna engraving (Hind, v, 10) for the top part and the Florentine Broad Manner engraving (Hind, I, 16) for the lower part.

SOURCES: Rosini (see Engraving); Valgimigli, G., 'Dei pittori e degli artisti faentini de' secoli XV e XVI,' *Atti e memorie . . . di Romagna* (Faenza, 1869), pp. 147ff.; Grigioni, C., *Pittura faentina delle origini alla meta dell'500* (1935), p. 464; Berenson, *Pittura italiana* (1936), p. 104 (as Marescalco); Ortolani, S., *Cosmé Tura, Francesco del Cossa, Ercole di Roberti* (1941), pl. 191 (as missing); Suida, W., 'Three Newly Identified Paintings in the Ringling Museum,' *Art in America*, 32 (1944), 5ff.; *Census* (as Buscatti).

Carletto Caliarì, 1570–1596

Trained with his father, Paolo Veronese,* and with Jacopo Bassano. For the remainder of his brief career he worked with his brother Gabriele within the stylistic tradition established by their father.

80 HAGAR IN THE WILDERNESS SN 84 *TL*

Canvas, 192.6 × 132.7 (76 1/4 × 52 1/4).

CONDITION: Some scattered minor old losses but otherwise in reasonable state. Uneven darkened varnish. Conservation 1952.

DRAWING: A sketch of the prototype figure by Paolo Veronese, F. König Collection, Rotterdam; D. von Hadeln, *Venezianische Zeichnungen der Spätrenaissance* (1926), pl. 31, can







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be dated 1568 as Paolo made his drawing on a letter of that date.

PROVENANCE: Paolini, Rome, 1923; with Agnew, 1928; acquired John Ringling.

EXHIBITIONS: Museum of Art, Birmingham, Alabama, *Veronese and His Studio* (1972), p. 30.

Crosato Larcher quite rightly has attributed SN 84 to Carletto since the handling of the paint is coarser and the drawing too clumsy for Paolo. As Suida (1945) pointed out, the figure of SN 80 is in reverse to that of the Magdalen in Carletto's signed altarpiece *The Virgin in Glory with Saints* (Uffizi), and as the drawing by Paolo Veronese cited above demonstrates, the prototype is to be found in his father's work. Since Paolo's drawings served the Studio as a basic repository of sources a date for SN 84 can only be guessed at, but because of its mature expression c. 1590 seems reasonable.

SOURCES: Berenson, *Italian Pictures* (1936), p. 425 (as Paolo Veronese and wrongly titled as 'Magdalen'); Suida, 'Paolo Veronese and His Circle: Some Unpublished Works,' *Art*



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Quarterly, 8 (1945), 176-177, fig. 1 (as Paolo Veronese); Crosato Larcher, L., 'Per Carletto Caliarì,' *Arte Veneta*, 21 (1967), 113, fig. 127 (as Carletto); Marini, *L'Opera completa del Veronese* (Milan, 1968), no. 278; *Census* (as Veronese Studio).

Giovanni Antonio Canaletto (Canal), 1697-1768

His early training is obscure. C. 1719 he was in Rome and possibly influenced there by Panini.⁶ In 1720 he returned to Venice. Between 1746 and c. 1756 he was in England, returning occasionally to Venice. From c. 1756 he remained in Venice till his death.

81 PIAZZA SAN MARCO, FROM CAMPO
SAN BASSO SN 186 *W*

82 THE RIVA DEGLI SCHIAVONI
TOWARDS THE EAST SN 187 *W*

Canvas, 40.9 × 31.1 (16 1/8 × 12 1/4) (SN 186).

Canvas, 37 × 28 (14 1/2 × 11) (SN 187).

CONDITION: Apart from some minor scattered losses in good state. Conservation c. 1950.

DRAWINGS: A drawing (with differences) for SN 186. Pen, brown and black ink, 37.5 × 26.5 cm, Musée Condé, Chantilly; a replica drawing (with differences, 37.5 × 26.8 cm), Royal Institute of British Architects, London (Constable no. 534).

VARIANT: For SN 187, a variant, not by Canaletto, in New York Art Market, 1947.

ENGRAVED: A related etching to SN 186, De Vesme 22.

PROVENANCE: A. J. Pilkington, Parkmore, Co. Antrim, sale, Christie, July 25, 1930 (no. 30 with SN 187); acquired John Ringling.

EXHIBITIONS: The Art Gallery, Toronto, *Canaletto* (1964) (SN 186: no. 119; SN 187: no. 118).

On the basis of the drawing in the Musée Condé and the similarity of style to the dated drawing in the Kunsthalle, Hamburg, SN 186 and SN 187 can be safely dated in the last decade of Canaletto's life. The mechanical type of spot highlighting is characteristic of the artist's late works. It should be noted that the provenance of the Earl of Cavan given by Constable is not correct.

SOURCES: Constable, W., *Canaletto* (1962), 2, p. 191 (no. 41, SN 186), p. 232 (no. 119, SN 187); Puppi, L., *Canaletto* (1968), p. 121, nos. 342, 343; *Census* (as Canaletto).





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Luca Carlevaris, 1665–1731, and Giovanni Richter

Carlevaris trained in Rome under Netherlandish artists and studied mathematics. In 1679 he moved to Venice where he virtually invented Venetian view painting. Remained in Venice till his death.

83 PIAZZA SAN MARCO TOWARDS
SAN MARCO SN 669 *~*

84 PIAZZA SAN MARCO TOWARDS
THE PIAZZETTA SN 670 *~*

Both canvas, 75 × 117 (25 × 39¹/₈).

CONDITION: Apart from some minor scattered losses in good state. Conservation c. 1950.

VARIANTS: SN 669 variant (with several differences), Italoico Brass Collection, Venice; SN 670 variant with differences attributed to Giovanni Richter, formerly Oswald Sirén Collection, Stockholm; SN 670 variant with differences attributed to Carlevaris, Italoico Brass Collection, Venice.

PROVENANCE: Duke of Newcastle, Climber Park; by inheritance Earl of Lincoln; with Hoogendijk, Amsterdam, 1938–39 (?); Baron van du Goes van Dirxland; with Hoogendijk; acquired Ringling Museum 1953.

EXHIBITIONS: Nottingham Castle Museum, *Midland Counties Exhibition* (1879) (Duke of Newcastle); Bordeaux, Musée des Beaux Arts, *De Tiepolo à Goya* (1956), p. 4.

Rizzi (1967) noted the hand of a collaborator in both SN 669 and SN 670 similar to that in the variants in the Italoico Brass Collection, without being able to name him. However, it is significant that the version of SN 670 attributed to Giovanni Richter by Fiocco ('Gio-

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vanni Richter,' *L'Arte*, 35 [1932], 3-15, fig. 3) is much closer to the Ringling work than the Italo Brass version. The Richter is dated on the stretcher 1717 which intimates that the Carlevaris prototype must date about 1715-17. Since the style of Richter's mature work (illustrated in Fiocco, *op. cit.*) is closer to SN 670, it may be assumed that the latter is perhaps c. 1725-29, during the last four years of Carlevaris' life. Carlevaris' own late figure style is looser and chalkier in tone. The form of collaboration was probably that Carlevaris painted the architecture and his collaborator the figures.

SOURCES: Rizzi, A., *Carlevaris* (1967), pp. 94-96, pl. 164 (SN 669), pl. 165 (SN 670); *Census* (as Carlevaris).

Follower of Catena

85 PORTRAIT OF A PROCURATOR OF ST. MARKS SN 73

Panel, 28.5 x 21.6 (11 1/4 x 8 1/2).

CONDITION: Some minor losses on the face. Some rubbing due to overcleaning. Conservation c. 1950.

PROVENANCE: Tolentino sale, AAA, December 8-11, 1926 (no. 761 as Catena); various properties sale, AAA, April 27-30, 1927 (no. 942 as Catena); acquired John Ringling.

Suida (1949) attributed SN 73 to Paris Bordon comparing the head to that of a senator next to the Doge in Bordon's *Miracle of the Ring*, Scuola Grande di San Marco, Venice. Presumably on this evidence SN 73 received its present title. However, Canova has rejected SN 73 as Bordon. Fiocco (opinion) proposed Catena in 1925 and Heinemann agreed, giving a date (file) of c. 1506-08. The *Census* on the other hand opts for Bordon.

This seesawing of opinion may be due to the somewhat indeterminate nature of SN 73. The modelling appears to be later than Heinemann's proposed date and the handling seems a little weak.

Suida (1949) was in error in stating SN 73 to be from the Achillito Chiesa Collection.

SOURCES: Suida, W., 'Clarifications and Identifications of Works by Venetian Painters,' *Art Quarterly*, 9 (1946), 286, fig. 7; Heinemann, F., *Bellini e i Belliniani* (1962), 1, 228, v, 72, fig. 599; Canova, G., *Paris Bordon* (1963), p. 129; *Census* (as Venetian, sixteenth century, or Bordon).

Vincenzo Damini, active c. 1715 - after 1740

Walpole said he was a pupil of Pellegrini.⁸ He was certainly influenced by Piazzetta and Pittoni.⁹ In 1719-20 he came to England and returned to Italy via France in 1730. He is known to have been in Aquila in 1740 and perhaps settled there.

86 JUDITH WITH THE HEAD OF HOLOFERNES SN 178

Canvas, 148.6 x 109.2 (58 1/2 x 43).

CONDITION: Good. Previously overpainted to render Judith as a St. Cecilia with a cello and the old woman holding a sheet of music. Overpainting was removed in 1949. Conservation 1949.

PROVENANCE: Unknown, probably London; acquired John Ringling.

First attributed to Damini by Voss (Suida, 1949). The erratic lighting and broken nature of the drapery are characteristic of Damini's style (viz. *Baptism of Christ* [Chiese di San Silvestro, Aquila]; Pallucchini, pl. 325). Pallucchini suggests a date during Damini's period in London, c. 1719 - c. 1730, which seems reasonable on comparing SN 178 with *The Sacrifice of Isaac*, Gemäldegalerie, Kassel, 873, as painted before 1730.

SOURCES: Pallucchini, R., *La Pittura veneziana del settecento* (Venice, 1960), p. 125, pl. 324; *Census* (as Damini).

Gaspere Diziani, 1689-1767

Received his early training in Belluno. Arrived in Venice c. 1709 where he worked with Gregorio Lazarini¹⁰ and Sebastiano Ricci until the latter went to England in 1712. Largely resident in Venice, he made visits to other Italian cities including Rome c. 1726 and also worked in Germany 1717-21.

87 A MONKEY TRAVESTY SN 182

Canvas, 48.2 x 63.5 (19 x 25).

CONDITION: There are some minor losses around the edges of the canvas but otherwise in good state. Conservation 1964.

PROVENANCE: Trevelyan sale, Christie, June 1, 1928 (no. 99 as Magnasco); acquired John Ringling.

The monkey in art has been fully explored by Janson





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(*Ape and Ape Lore* . . . [1952]). Briefly, the monkey or ape was introduced primarily as a witless imitation of man and employed satirically, e.g., Titian's rendering of the *Laocoön* as three apes. By the mid-seventeenth century the monkey was often used to satirize either the imitative artist or the connoisseur. At the end of the century, however, monkey pictures had largely become *bizarrie* to amuse and delight a less serious audience.

Reattributed to a North Italian painter by Suida (1949) but in his note he referred to Gaspare and his son Antonio as painters of monkey scenes. Sobotik convincingly confirmed SN 182 as a painting by

Gaspare Diziani and proposed a date c. 1717–21 when the artist was working at the Bavarian court in Munich. There Diziani would have seen monkey paintings by David Teniers the Younger in the gallery of the Bavarian Electors. The L-shaped interior with an arch, a window and the scale of the monkeys and their activities in SN 182 are remarkably close to Teniers' monkey compositions, six of which were also engraved by Coryn Boel (Le Blanc, 46–51).

SOURCES: Sobotik, K., 'Gaspard Diziani—A Monkey Travesty,' Ringling Museum Newsletter, 5 (1972), no. 3; *Census* (as Venetian, eighteenth century).



Giovanni Antonio Fasolo,

c. 1530–1572

Trained with G. B. Zelotti and Paolo Veronese.⁸ In 1556 was probably in Venice working with Veronese on the ceiling of S. Sebastiano. In 1557 and 1562 he was working in the Teatro Olympia Vicenza and at various palazzi. There Ridolfi reports he was killed falling from scaffolding.

88 PORTRAIT OF A FAMILY GROUP

SN 83 *IV*

Canvas, 218 × 181.6 (86 × 71).

CONDITION: The painting is made up of four pieces of canvas (three vertical strips and a horizontal strip). Losses have occurred along the seam lines, but otherwise in reasonable state. Conservation 1947.

PROVENANCE: Probably Alphonse Oudry sale, Paris, April 16–17, 1869 (no. 123, 220 × 180); anon. English collection; with A. L. Nicholson, London, 1925; acquired John Ringling.

Barbieri was the first to point out the close similarity in style between SN 83 and the two portraits by Fasolo in the Museo Civico, Vicenza. Fiocco agreed verbally with this opinion, reversing his earlier published attribution to Veronese. Following Barbieri's suggestion of a date of c. 1561 for the Vicenza portraits, SN 83 must be of the same period, c. 1561–65, as the hair styles and costume details are identical.

SOURCES: von Hadeln, D., 'Some Portraits by Paolo Veronese,' *Art in America*, 15 (1927), 252 and pl. (as Veronese); Fiocco, G., *Paolo Veronese* (1928), p. 202 (as Veronese); Fiocco, *Paolo Veronese* (1934), p. 127, pl. 19; Fiocco, 'Ein Familienbild von Paolo Veronese,' *Pantheon*, 4 (1929), 298 and pl. (as Veronese); Fiocco, 'Neue Porträts von Paolo Veronese,' *Pantheon*, 6 (1930), 545 (as Veronese); Berenson, *Venetian School* (1957) (as Veronese); Barbieri, F., 'Due dipinti di Giannantonio Fasolo . . .,' *Arte Veneta*, 12 (1958), 205; Piovene, G., and Marini, R., *Veronese* (1968), p. 87 (as Veronese?); *Census* (as Veronese follower).

Paolo dei Franceschi, c. 1546–1596

Born in Antwerp as Pauwels Frank, he settled in Venice c. 1573 where he worked in Tintoretto's⁹ workshop. He is listed in the Venetian *Fraglia pittorica*, 1584–96.

89 ST. GEORGE AND THE DRAGON

SN 102 *IV*

Canvas, 66.4 × 87 (26 1/8 × 34 1/4).

CONDITION: Losses are restricted to the figure of the Princess; otherwise the state is reasonable. Conservation 1946.

PROVENANCE: London Art Market (as Tintoretto); with Agnew, 1928 (as Bordon); acquired John Ringling.

Suida (1949) proposed Paolo Franceschi and Gregori (file) was also in favor of this attribution. In general the style of SN 102 conforms with other works by Franceschi.

SOURCES: *Census* (as Venetian, sixteenth century, or Paolo dei Franceschi).

Francesco Guardi, 1712–1793

Trained and collaborated (mostly on figure compositions) with his brother Gian Antonio until the latter's death in 1760. Francesco was working more or less independently by c. 1750. He was influenced partly by his brother-in-law G. B. Tiepolo. He spent the whole of his career in Venice.

90–91 HOPE, ABUNDANCE AND

FORTITUDE SN 189†–190†

Panel, 161.3 × 78.1 (63 1/2 × 30 3/4) (SN 189).

Panel, 158.7 × 77.5 (62 1/2 × 30 1/2) (SN 190).

SIGNED/DATED: SN 189: F. Guardi *f. l'anno 1747* (before removal during conservation in 1949).

CONDITION: Good. Some very minor scattered losses. The signature and date on SN 189 had obviously been restored during an earlier cleaning. Neither panel shows any evidence of overcleaning. Conservation 1949.

DRAWINGS: *Female Saints*, red chalk. Museo Correr, nos. 7304, 7305 (related only in a general way and the attribution to Guardi has been doubted by Ragghianti).

PROVENANCE: Eugene Glaenger, New York, before 1922; Collis P. Huntington, New York, sale, Anderson Galleries, April 15, 1926 (no. 79); with Böhrer, Munich, 1928; acquired John Ringling.

EXHIBITIONS: Munich, Alte Pinakothek, 1928; Houston Museum of Fine Arts, *The Guardi Family* (1958) (nos. 3, 4); Venice, Palazzo Grassi, *Guardi* (1965) (nos. 70, 71).

SN 189 and SN 190 represent together Hope, Abundance and—the winged putti with the broken columns and cornices—Fortitude. Hope is supported by



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her anchor and Abundance scatters ears of corn. The broken columns and cornices refer to the Fortitude of Samson and the winged putti denote that love assists this virtue. The association with the extensive view of the sea and the boatmen by the beach must indicate that these virtues are connected with seamen or fishermen of the Adriatic.

SN 189 and SN 190 as can be seen from the sources have been discussed at length as important evidence of Francesco's figurative work, as connecting links between him and his brother Gian Antonio and as to their correct dating and original location. Most au-

thorities accept SN 189 and SN 190 as Francesco, except de Maffei (1948) who attributed them to Gian Antonio. The contentious issues have been the date and original location. While von Hadeln (1927) recorded the signature and date, he could read only '17—.' Fiocco (1927), who also cites Voss and Suida (1949), maintained the date was clearly to be read as '1747.' In 1949, SN 189 and SN 190 were cleaned and the signature and date came away with the solvent. Fiocco and Pallucchini constantly reiterated that the signature and date were removed through overcleaning, and others—de Maffei (1948), Nicolson (1965)



141 MOLA *The Prophet Elijah and the Widow of Zarahphath* (SN 138)

family's villa. However, the date of SN 652 must be c. 1757–62, when Tiepolo, after his return from Würzburg, was working in the Vicenza area before he left for Spain.

This dating has recently been confirmed by Santifaller (1974) in publishing the overdoor grisailles by Tiepolo formerly in the Palazzo Canossa, Verona (destroyed 1945). These grisailles were completed in October 1761. The one depicting Magnanimity is close in subject and style to SN 652 but in Morassi's opinion more in the style of Domenico than Giambattista.

A date c. 1758–60 might then be reasonable for SN 652.

SOURCES: Morassi, A., *A Complete Catalogue of the Paintings of G. B. Tiepolo* (1962), p. 48, fig. 372; Schmidt, V., 'Zu Tiepolos Asien-Darstellung in Würzburg,' *Zeitschrift für Kunstgeschichte*, 37 (1974), 59, 60; Santifaller, M., 'Le Soprapporte dei Tiepolo nel Palazzo Canossa di Verona,' *Arte Veneta*, 28 (1974), 283–284, n. 21, fig. 369; Santifaller, M., 'Die Gruppe mit die Pyramid in Giambattista Tiepolos Treppenhäusfresko der Residenz zu Würzburg,' *Münchner Jahrbuch für Bildende Kunst* (1975), p. 196, nos. 13, 14, fig. 3; *Census* (as G. B. Tiepolo).

Imitator of G. B. Tiepolo

110 AURORA (for a ceiling) SN 184

Fresco transferred to canvas, 290.9 × 137.1 (114 1/2 × 54).

CONDITION: Considerable losses must have resulted when the fresco was transferred sometime in the nineteenth century for large areas are overpainted. Conservation 1955.

PROVENANCE: Palazzo Onigo a S. Andrea, Treviso; with Grandi, Milan, c. 1900; Pozzi sale, Petit, Paris, June 23–24, 1919 (no. 25); Canessa sale, AAA, January 25–26, 1924; with Böhler; acquired John Ringling.

Although Morassi appears to have accepted SN 184 as by G. B. Tiepolo he noted that Molmenti (*G. B. Tiepolo* [1909], p. 117, no. 10) thought that it was the work of an imitator. There is so much overpaint that it is difficult to detect what the original work was like but it may be that beneath the nineteenth-century additions there is perhaps a fresco by Francesco Zugno, since the original areas have some similarity to his

handling. Since Morassi dates SN 184 c. 1750–60, an attribution to Zugno is not unreasonable for he was working at the Villa Soderini, Nervesa, near Treviso in 1754.

SOURCES: Morassi, A., *A Complete Catalogue of the Paintings of G. B. Tiepolo* (1962), p. 48, fig. 357; *Census* (as G. B. Tiepolo).

Domenico Tintoretto (Robusti), c. 1560–1635

Trained and worked with his father, Jacopo,* in Venice. He seems to have become an independent portrait painter in the 1580s. Worked all his life in and around Venice.

111 THE HOLY FAMILY WITH ROSES

SN 79

Canvas, 152.8 × 133.4 (60 1/4 × 52 3/4).

CONDITION: Losses due to earlier blistering along the foot of the canvas. Other minor scattered losses throughout. Conservation 1968.

PROVENANCE: Unknown, probably London; acquired John Ringling.

The lilies of the valley are an attribute of purity for the Madonna. The Child has chosen a red rose, the symbol of his passion.

Suida (1946) was the first to attribute SN 79 to Domenico, an opinion accepted ever since. Heine-mann (file) pointed out that SN 79 was based very closely on a painting (210 × 114) in an Italian private collection attributed to Jacopo Tintoretto. This latter work includes a glory of putti with the dove of the Holy Spirit above the main group which is almost identical except for a few changes (the direction of heads) with SN 79. However, from the photograph the style of the large painting seems to be that of Domenico, not Jacopo. SN 79 is a mature work and therefore can probably be dated in the 1590s.

SOURCES: Suida, W., 'Clarifications and Identifications of Works by Venetian Painters,' *The Art Quarterly*, 9 (1946), 294, fig. 15; *Census* (as Domenico Tintoretto).

and Heinemann (1965)—have discussed the signature and date as the addition of a later restorer, perhaps reconstructing the remains of an old signature. As to the original location Fiocco (1927) described the panel as the organ shutters in the church of Angelo Raffaele, but withdrew this suggestion favoring two other works (Fiocco, *L'Angelo Raffaele* [1958]), then later (1966) he described them as doors for a cupboard belonging to the Confraternità del Sacramento of the same church. Fiocco (1966) published a payment of eighty ducats by the Confraternità to Francesco dated December 23, 1748. There are two objections to this suggestion: (1) The angle of perspective of SN 189 and SN 190 would intimate a cupboard at some height off the ground—not a very practical position. (2) Sinding-Larsen (1962) provided evidence from Ripa (*Iconologia*) that the figures represent *Hope* and *Abundance*. *Abundance* Fiocco had always read as *Eucharist* or *Faith* to provide a religious connection. De Maffei (1948) had already described SN 189 and SN 190 as a secular allegory depicting Venice (the two putti working with architectural elements) dependent on the sea (and the boatmen) and land. De Maffei also proposed that SN 189 and SN 190 comprised one composition which had been divided in half when removed from the original location. It is true that the two works match more exactly than is usual in most pendant paintings (see color plate).

Neither Nicolson (1965) nor Heinemann (1965) proposed a new date for SN 189 and SN 190, only giving their opinion that it was a later work, Nicolson citing the style of the men and their boat as mature work. Pignatti (file) tentatively proposed 1757 or 1767. However, Mahon (1967), on stylistic grounds, averred that 1747 was the correct date, which, previously, Arslan (1944) had upheld. Certainly Francesco's *Carlo and Ubaldo Resisting the Spell of Armida*, National Gallery, Washington, dated 1747–50, has the figures set apart in a landscape. However, Mahon ('When Did Francesco Guardi Become a Vedutista?' *Burlington Magazine*, 110 [1968], 69–73) places two views (Baltimore, Museum of Fine Arts) in the early 1750s, with which, in comparison, SN 189 and SN 190 are much more mature and assured in the handling of sky and water. In 1763 or 1764 Francesco painted the *Miracle of St. Hyacinth*, Kunsthistorisches Museum, Vienna, with which SN 189 and SN 190 show a marked

compatibility in the figures, sky and water. There are also the same motifs of branches with leaves and a 'ship under sail.' This incompatibility between the compositional type and the background could point to a long delay in the completion of the commission. Since the influence of Gian Antonio has been generally accepted and he died in 1760, Francesco might easily have been completing a commission originally undertaken by his brother. This hypothesis would suggest a date of c. 1763–64. Bortolatto (1974) is quite correct in rejecting Morassi's (1973) date of 1770–80 as too late.

As to the original location one may surmise that very possibly as one painting (probably) SN 189–190 were commissioned by a secular institution to be placed high up in some meeting hall. The loose technique and acute perspective angle would indicate this.

SOURCES: von Hadeln, D., 'Two Allegorical Figures by Francesco Guardi,' *Burlington Magazine*, 50 (1927), 254–259; Fiocco, G., *Burlington Magazine* (letter; cf. Hadeln), 51 (1927), 52; Fiocco, G., *La Pittura veneziana de seicento e settecento* (Verona, 1929), fig. 83; Morassi, A., 'Francesco Guardi as a Figure Painter,' *Burlington Magazine*, 55 (1929), 299; Goering, M., 'Francesco Guardi als Figurenmaler,' *Zeitschrift für Kunstgeschichte*, 7 (1938), 289–315; Pallucchini, R., *I Disegni del Guardi al Museo Correr di Venezia* (1943), pp. 19, 40; Arslan, E., 'Per la definizione dell'arte di Francesco, Giannantonio et Nicolo Guardi,' *Emporium*, 100 (1944), 1–8; Goering, M., *Francesco Guardi* (Vienna, 1944), pp. 23, 28, 79; de Maffei, F., *Gian Antonio Guardi* (Verona, 1948), pp. 93–99, pls. 34–35; Morassi, A., 'Conclusione su A. e F. Guardi,' *Emporium*, 114 (1951), 212, 215–216; Ragghianti, C., 'Epiloghi guardeschi,' *Annali della Scuola Normale Superiore di Pisa*, Florence, II, 22 (1953), pp. 6, 9, 10–13, 22, 23, 27, 35, 37; Moschini, V., *Francesco Guardi* (Milan, 1956), n. 21, pp. 12, 14, 18; Muraro, A., 'An Altarpiece and Other Figure Paintings by F. Guardi,' *Burlington Magazine*, 100 (1958), 7, 8; Fiocco, G., *L'Angelo Raffaele* (Turin, 1958), pp. 29, 35; Pallucchini, R., *La Pittura veneziana del settecento* (Venice, 1960), pp. 131, 135–136, 139; Morassi, A., 'Le cinque storie delle Gerusalemme liberta,' *Emporium*, 131 (June 1960), n. 3; Sinding-Larsen, S., 'Four Paintings by the Guardis in Oslo . . .,' *Acta (Institutione Romanum Norvegiae)*, 1 (1962), 183, 184; Zampetti, P., *Mostra dei Guardi* (Venice, 1965), pp. 140–141; Nicolson, B., review, *Guardi Exhibition*, Venice, *Burlington Magazine*, 107 (1965), 472; Heinemann, F., 'Mostra dei Guardi,' *Kunstchronik*, 18, H. 9 (1965), p. 241; Pallucchini, R., 'Note alla mostra dei Guardi,' *Arte Veneta*, 19 (1965), 218; Mahon, D., 'The Brothers at the Mostra dei Guardi . . .,' *Problemi guardeschi arte del convegno . . . della mostra dei Guardi* (Venice, 1967), pp. 85–87, 98–99, 103–104, 109, 151–155, pls. 44, 45; Sinding-Larsen, S., 'L'Elemento paesistico in opere figurative dei Guardi,' *op. cit.* (Venice,

1967), pp. 201, 204; Zampetti, P., 'Il Problema dei Guardi: La ricerca della verità,' *op. cit.* (Venice, 1967), p. 217; Ragghianti, C., 'Situazione dei Guardi,' *op. cit.* (Venice, 1967), p. 228; Fenyo, L., 'An Unknown Processional Banner by the Guardi Brothers,' *Burlington Magazine*, 110 (1968), 66; Morassi, A., *Guardi* (1973), 1, 144-145, 348, pls. 229, 230, 231; Bortolotto, L., *Francesco Guardi* (1974), p. 109; *Census* (as Guardi).

Gregorio Lazzarini, 1655-1730

Zanetti says he started life as a barber's apprentice, but turned to painting and trained with Francesco Rosa, Forabosco and Pietro della Vecchia. He collaborated with G. B. Molinari in decorating the palazzi of Venice, where he remained throughout his career.

92 BERENICE CUTTING OFF HER HAIR

SN 175 *IV*

Canvas, 123.8 × 123.8 (48³/₄ × 48³/₄).

CONDITION: Losses caused by a tear across the breast of Berenice. Other very minor losses. Conservation 1964.

PROVENANCE: G.A.F. Cavendish Bentinck sale, Christie, July 8-14, 1891 (no. 747 as Lazzarini); anon. sale, Christie, July 31, 1931 (no. 123 as Lazzarini, *Mars and Venus*); acquired John Ringling.

The subject comes from the poem of Callimachus 'Lock of Berenice' (c. 246-245 B.C.), repeated by Catullus 66. Berenice married Ptolemy III in 247 B.C. and vowed all her hair to Venus if he returned from an expedition. On his safe return he named a star after her shorn locks.

SN 175 has been attributed to Lazzarini since the nineteenth century. However, Pallucchini proposed that SN 175 was an early Pellegrini, c. 1701-02, on the basis of drawings at Düsseldorf, formerly attributed to G. B. Molinari but given to Pellegrini by Bettagno (*Disegni e dipinti di Giovanni Antonio Pellegrini* [Venice, 1959]). However, Pignatti (*La Pittura del seicento a Venezia* [Venice, 1959]) maintained that these drawings were by Antonio Molinari, the son of G. B. Molinari. One of these drawings (Bettagno no. 2, Pignatti no. 94) is extremely close, only reversed, in composition and architectural background to SN 175. The Düsseldorf drawing has been identified as Anthony and Cleopatra (Bettagno) and Bacchus and Ariadne (Pignatti); it could as easily be Berenice and Ptolemy.

Christ and the Woman in Adultery (Kassel, 524) by Molinari has many characteristics in common with SN 175—hand gestures, female type and a round arch as background. Since Lazzarini and Molinari worked together in the Palazzo Moro-Lin, it is not surprising that they share a common style, derived at the time, c. 1695-1705, from Giordano. The traditional attribution to Lazzarini seems preferable to Pellegrini simply on the basis of style, and thus SN 175 may be dated in the decade referred to above.

The square format would indicate some kind of architectural setting and the subject would lend itself to a series of classical heroines.

SOURCES: Pallucchini, R., 'Novità ed appunti per Giovanni Antonio Pellegrini,' *Pantheon*, 18 (1960), 187, pl. p. 182; *Census* (as Lazzarini or Molinari).

Pietro Liberi, 1614-1687

Trained with Alessandro Varotari (Il Padovanino^o) in Venice. In 1628 he was in Constantinople. In 1632-33 imprisoned as a spy in Tunis. In 1633 he returned to Venice. In 1637 in Spain and France. In 1638-41 in Rome. In 1641 Florence and Siena. In 1643 returned to Venice briefly before going to Vienna. In 1659 he returned to Venice for the remainder of his life.

93 JUPITER, DISGUISED AS DIANA, SEDUCES CALISTO SN 143

Canvas, 122.6 × 146 (48¹/₂ × 57¹/₂).

CONDITION: Poor. Major losses due to earlier damages. Considerable rubbing due to overcleaning in the past. Darkened varnish. Conservation c. 1946-49.

PROVENANCE: London Art Market; with Böhrer, 1927; acquired John Ringling.

The subject is from Ovid, *Metamorphoses* 2. Calisto was the daughter of Lycaon, King of Arcadia. She was seen by Jupiter when she was attending Diana. Jupiter assumed the form of Diana to seduce her.

Despite its poor condition SN 143 appears to be an original work of the artist. The figure of Calisto can be compared to the reclining goddess in Liberi's *Judgment of Paris*, Dresden, 529. The erotic subject gives ample reason as to why the artist earned the soubriquet 'Libertino' from his contemporaries.

SOURCES: *Census* (as Liberi).





129 AGOSTINO CARRACCI *Susannah and the Elders* (SN 111)



131 GUERCINO *The Annunciation* (SN 122ab)

Attributed to Bernardino Licinio,
before 1491 – before 1565

He is first recorded in Venice in 1511 and the last mention of him there is 1549. He was influenced by Giorgione and Titian in portraiture and in his figure works by Palma Vecchio.⁹⁰

94 PORTRAIT OF A YOUNG MAN SN 67 *PL*

Canvas, 55.3 × 44.4 (21⁷/₈ × 17¹/₂).

CONDITION: Several small losses scattered in the left half of the canvas; otherwise in reasonable condition. Conservation 1960.

PROVENANCE: Captain Algernon Sartoris, Paris; with Wildenstein, Paris, 1927 (as Giorgione); with Wildenstein, New York (as Calisto Piazza); acquired John Ringling c. 1928.

Suida (1949) attributed SN 67 to Licinio and dated it c. 1524, close to *Portrait of a Woman* (dated 1524), Ca d'Oro, Venice. Gilbert preferred Romanino who was also influenced by Giorgione and Titian. Earlier, however, Berenson had ascribed SN 67 to Calisto Piazza who was a follower of Romanino. Recently Ferrari has rejected Gilbert's opinion and returned the work to Licinio, an attribution with which Zeri and Fredericksen (*Census*) concur.

SOURCES: Berenson, *Pittura italiana* (1936), p. 384 (as Calisto Piazza); Suida, W., 'Clarifications and Identifications of Works by Venetian Painters,' *Art Quarterly*, 9 (1946), 284, 287; Gilbert, C., 'Portraits by or near Romanino,' *Arte Lombarda*, 4 (1959), 261, fig. 1; Ferrari, L., *Il Romanino* (1961), p. 311; *Census* (as Licinio).



94

Lorenzo Lotto, 1480 – still active 1556

Trained probably in Venice and influenced by Giovanni Bellini. He worked in various towns, Treviso, Bergamo, Ancona, Loreto amongst others including Venice. In 1509 he was in Rome. In 1554 he was in Loreto and probably settled there.

95 MADONNA AND CHILD SN 64

Canvas, 67.6 × 55.9 (26⁵/₈ × 22).

CONDITION: The canvas has suffered considerably in the past from damp, leading to overall flaking and thus there are innumerable small losses throughout. Conservation 1970 postponed indefinitely.

VARIANT: Museo Civico, Vicenza.

PROVENANCE: (see commentary); with Böhler before 1930; acquired John Ringling.

SN 64 is an original work and so attributed by Suida (1949). The losses are so extensive that very little can be done to restore it to a viewable state. Pallucchini and Canova suggest that SN 64 can be identified with one of the two small paintings of this subject recorded in the account book of the gilder G. M. da Lignago as being sent from Treviso to Venice in 1547. One of them was left by the artist with Sansovino in 1549. In 1550 Lotto put one in a lottery in Ancona. In 1551 as he had not sold it he sent it to Francesco Petrucci in Rome. There it was finally sold.

97



96

Maggiotto (Domenico Fedeli), 1713–1794

Trained with Piazzetta and remained under his influence until c. 1740 when he began evolving a more academic style of his own.

96 HEAD OF A GIRL WITH A SPINDLE SN 183 *✓*

Canvas, 47.6 × 37.5 (18³/₄ × 14³/₄).

CONDITION: Small losses on the neck and near hand. Otherwise in good state. Conservation 1950.

PROVENANCE: Elia Volpi sale, AAA, December 17, 1917 (no. 439 as Piazzetta); acquired John Ringling.

Pignatti (file) made the attribution, although Suida (Ms., 1949) had already considered it. A suitable comparison is *Boy with a Recorder* (Ca' Rezzonico, Venice; Pallucchini, *La Pittura veneziana del settecento* [Venice, 1960], pl. 417) in which the dark shadow around the lower part of the face and the distinctive overlarge shadows around the eyes are the same as in SN 183. Figures 308–309 are also relevant in Bulgarelli, M., 'Profilo di Domenico Maggiotto,' *Arte Veneta*, 27 220–235. She also proposes c. 1735–40 as the main Piazzetta phase of Maggiotto's work, thus a reasonable date for SN 183.

SOURCES: *Census* (as Piazzetta).

Boschetto dated SN 64 c. 1535 on analogy with the *Holy Family with St. Catherine*, Museo, Bergamo, where the Child is in the same pose, but Suida (1949) preferred a later date, c. 1545–1556, which not only accords with the melancholic interpretation typical of Lotto's late period but is also confirmed by the documentary evidence above. SN 64 was painted c. 1547.

SOURCES: Banti, A., and Boschetto, A., *Lorenzo Lotto* (1953), p. 87, fig. 201; Berenson, *Lotto* (1955), p. 85; Bianconi, P., *Tutta la pittura di Lorenzo Lotto* (1955), p. 64, pl. 165; Pallucchini, R., and Canova, G., *Lotto* (1975), p. 120; *Census* (as Lotto).

98

Rocco Marconi, active 1504–1529

He possibly trained with Giovanni Bellini. Other works of his show the influence of Giorgione, Bordon and Palma Vecchio.

97 MADONNA AND CHILD SN 54 *✓*

Panel, 50.8 × 36.8 (20 × 14¹/₂).

CONDITION: There are losses in the Child's body; chemical blanching of the Madonna's drapery. The landscape, left, is repainted. Conservation c. 1950.

VARIANTS: There are numerous variants (see Heinemann).

PROVENANCE: Edward Cheney, 1884; by inheritance Colonel Capel-Cure, Badger Hall, U.K., 1890; by inheritance Francis Capel-Cure; sale, Christie, May 6, 1905 (no. 28); with Jeffries; James Stillman sale, AAA, New York, February 3, 1927 (no. 32 as Bellini); acquired John Ringling.

EXHIBITIONS: Burlington House, London, *Old Masters* (1886); on loan to the Metropolitan Museum, New York, 1921–26.

The attribution is by Heinemann. Like SN 51 (cat. no. 54), SN 54 is based, only reversed and with a different landscape background, on Giovanni Bellini's *Madonna and Child*, São Paulo Museum, Brazil. Suida (1949) suggested Christoforo Caselli.

SOURCES: Gronau, G., *Giovanni Bellini* (Klassiker der Kunst), p. 213; Heinemann, F., *Bellini e i Belliniani* (1962), 1, 16, 50g; *Census* (as Giovanni Bellini Studio).

Il Padovanino (Alessandro Varotari), 1588–1648

Trained with Damiano Mazza, a Titian follower. In 1614 he moved to Venice and was so much influenced by Titian that he was in Rome 1614–c. 1620 to copy the master's *Bacchanals*. In or before 1620 he returned to Venice for the rest of his career.

98 DEIANIRA AND THE CENTAUR NESSUS SN 142 *π*

Canvas, 183.2 × 143.8 (72 1/8 × 56 5/8).

CONDITION: There are small scattered losses in both foreground figures but otherwise in reasonable state. Conservation c. 1950.

PROVENANCE: William Beckford, Fonthill, sale, 1802 (?); with Wilson; Sir Richard Worsley; by inheritance the Earl of Yarborough; sale, Christie, July 20, 1929 (no. 58); with Grant; acquired John Ringling.

EXHIBITIONS: Bl, 1850 (no. 41).

The subject is probably from Ovid, *Metamorphoses* 9: Nessus the centaur offers to carry Deianira, the bride of Hercules, across the river Evenus while Hercules swims. On the other side Nessus attempts to rape Deianira and Hercules kills him with a poisoned arrow.

SN 142 is probably one of a series since a Hercules and Omphale of similar size was with Milch Galleries, New York. Suida (1949) records that SN 142 was bought by Sir Richard Worsley on the advice of Benjamin West. There seems little doubt that SN 142 can be identified with the Padovanino of the same title in William Beckford's collection.

SOURCES: *Census* (as Padovanino).



97

Antonio Palma, c. 1510 – after 1570

He was the nephew of Palma Vecchio* and father of Palma Giovane* and he married the niece of Bonifacio*, with whom he trained during the 1540s in Venice. Most of his career was spent in Venice although he came originally from Bergamo.

99 ESTHER BEFORE AHASUERUS SN 85 *π*

Canvas, 170.2 × 112.4 (67 × 44 1/2).

INSCRIBED: CORRUIT HESTER CUM VIDIT / REGEM IN
SOLIO MAIESTATIS / SUAE / VI M GG / MDLXXIII.





100

CONDITION: Apart from some minor scattered losses in good state. Conservation 1959.

PROVENANCE: Contarini, Venice, c. 1574 (?); unknown, probably London; acquired John Ringling.

The subject comes from Esther 5:1-4: Esther comes before Ahasuerus who extends his golden rod to her in acknowledgement; she then invites him to come to a banquet with Haman his favourite who is oppressing the Jews.

Gilbert linked SN 85 with a visit of Henry III of France to Venice, for as Krautheimer had noted Esther wears a Doge's cap with her crown and that of Ahasuerus is adorned with a fleur-de-lys, meaning that Venice is begging Henry for aid against her enemies, since Esther sought to expose Haman to Ahasuerus. Gilbert identified the coats of arms as those of Burgundy and the Venetian Contarini. He further read the 'VI M GG' as the initials of the donor but Pignatti (file) seems to be right in identifying them as VI M(a) GG(io), i.e., May 6, 1574.

Henry III was in Poland 1573-74, leaving there for Venice on June 18-19. The occasion represented therefore in SN 85 is possibly a Venetian embassy to

Henry in Poland, who persuaded Henry to come to Venice.

There seems no doubt about the attribution to Antonio as Suida (1949) had suggested and the painting he noted, also by Antonio, *The Queen of Sheba before Solomon* (118 x 300, Palazzo Reale, Venice), would seem to refer to the same or similar embassy to Henry for Solomon wears the same fleur-de-lys decorated crown as Ahasuerus in SN 85. Stylistically both seem to be identical in period.

SOURCES: Gilbert, C., 'A Sarasota Notebook,' *Arte Veneta*, 15 (1961), 42-45; *Census* (as Antonio Palma).

Jacopo Palma Giovane, 1544-1628

Was the son of Antonio Palma* and great nephew of Palma Vecchio.* Trained with his father and Titian and influenced by Tintoretto* and Veronese.* He was in Rome from c. 1562 to c. 1568, but otherwise worked in the Venice region.





100

CONDITION: Apart from some minor scattered losses in good state. Conservation 1959.

PROVENANCE: Contarini, Venice, c. 1574 (?); unknown, probably London; acquired John Ringling.

The subject comes from Esther 5:1-4: Esther comes before Ahasuerus who extends his golden rod to her in acknowledgement; she then invites him to come to a banquet with Haman his favourite who is oppressing the Jews.

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100 THE CHOICE BETWEEN THE ACTIVE AND CONTEMPLATIVE LIFE SN 95 *JL*

Canvas, 152.4 × 287 (60 × 113).

CONDITION: Some losses due to tears lower centre, left and right. Darkened varnish. Conservation 1962.

PROVENANCE: Unknown, probably London; acquired John Ringling.

The allegory of SN 95 is analogous to Veronese's painting of the same title (National Gallery, Melbourne). Fortune, crowned, seated by History, is surrounded by the attributes of power and success. Centre, the young man has two masks on his lap, one representing mature age and the other old age. These three ages of man represent both human life and prudence. Minerva as Wisdom gestures towards the immortal Sustenance of Knowledge. The smaller groups on the left—three philosophers and two scholars at their desks—represent the philosophical and scholarly nature of wisdom.

Another work, Castello di Pio, Carpi (Kunst. Hist. 167755), attributed to Palma Giovane has a similar composition and an allegorical subject which proposes a similar choice for a young woman, Harmonic Love (Venus and Mars) or Destructive Love (Psyche tearing her hair). SN 95 can possibly be dated 1570–80. Suida (1949) was the first to attribute SN 95 to Palma Giovane.

SOURCES: *Census* (as Palma Giovane).

Jacopo Palma Vecchio (Jacopo Negreti), active 1510–1528

There is no reliable information on his early years. The chronology of his early works has been confused with the late work of Catena and his late works with those of the young Bonifacio. Presumably most of his career was spent in Venice.

101 THE PRESENTATION OF THE CHRIST CHILD IN THE TEMPLE

SN 72

Canvas, 118.1 × 170.2 (46 1/2 × 67).

CONDITION: Poor. Extensive losses overall, the worst from centre to right. Conservation abandoned 1959.

PROVENANCE: Manfrin, 1868; Viscount Wimborne sale, Christie, March 9, 1923 (no. 26 as Sebastiano del Piombo); with Agnew, 1928; acquired John Ringling.

Suida (1949) attributed SN 72 to Bonifacio with which the *Census* concurs, but most authorities have preferred Palma Vecchio. Berenson dated SN 72 late, which would explain the alternative attribution to Bonifacio.

SOURCES: Berenson, *Italian Pictures* (1932), p. 411 (as Palma and assistants); Gombosi, G., *Palma Vecchio* (1937), p. 103 (as Palma Vecchio); Berenson, *Venetian School* (1958), p. 129 (as Palma and assistants); Mariacher, G., *Palma Il Vecchio* (1968), p. 107 (as Palma); *Census* (as Bonifacio).

Giovanni Antonio Pellegrini

Trained with Paolo Pagani in Venice and was influenced by Giordano^o and Sebastiano Ricci. In 1708 he was in England with Marco Ricci; 1713 in Düsseldorf; 1716–18 in the Netherlands; 1719 in England; 1720 in Venice and Paris; 1721–41 mainly in Venice but many visits to other towns in Europe.

102 THE ENTOMBMENT SN 176 *JL*

Canvas, 97.8 × 128.3 (38 1/2 × 50 1/2).

CONDITION: Losses caused by a 6.6 tear through the leg of man, left. Otherwise in good state. Conservation 1960.

PROVENANCE: H. R. Hughes, Kimmel Park, Abergele, Wales; by inheritance Lt. Col. H. B. L. Hughes; sale, Sotheby, July 3, 1929 (no. 88 as Sebastiano Ricci); with Newton; acquired John Ringling.

Pallucchini dates SN 176 to 1719, the second of Pellegrini's visits to England, when he was largely engaged in work for the Earl of Cadogan. Pellegrini left for Paris in March 1720. Pallucchini cites the *Queen Tomyris* (São Paulo, Brazil) as belonging to the same period. It is not unlikely that SN 176 remained in England from the time it was painted.

SOURCES: Gregori, M., 'Sugli abbozzi del Pellegrini,' *Paragone*, 131 (1960), 66; Pallucchini, *La Pittura veneziana del settecento* (Venice, 1960), p. 60; *Census* (as Pellegrini).



102

Pier Maria Penacchi, 1464–1514/15/28

He probably trained with and was influenced by Gerolami da Treviso. Also influenced by Antonello da Messina and in his later work by Giorgione.

103 SALVATOR MUNDI SN 55

Panel, 68.6 × 55.2 (27 × 21³/₄).

CONDITION: Losses on the face around the beard and in the background. Rubbing evident throughout and particularly on the hand on the parapet due to overcleaning in the past. Conservation 1950.

VARIANTS: Variant, Art Centre, Queen's University, Kingston, Ontario, Canada; variant, Art Market, Berlin, 1930, 66 × 55 (hand on book not parapet), formerly Catena, now Rocca Marconi (Kunsthistorisches Inst., Florence, 61068).

PROVENANCE: G. Neumans, Paris, 1928; with Böhler, 1930 (as Catena); acquired John Ringling.

Attributed to Catena by Suida (1949) but more convincingly by Heinemann to Penacchi and later confirmed by Parronchi (file), who drew attention to the similarities with the autograph *Christ at Emmaus*, San Salvatore, Venice.

SOURCES: Heinemann, F., *Bellini e i Belliniani* (1962), I, 58, 193j; *Census* (as Giovanni Bellini).



Sebastiano del Piombo (Luciani),
c. 1485–1547

Trained with Giovanni Bellini and Giorgione in Venice. In 1511 went to Rome where he entered a close relationship with Michelangelo. In 1528–29 he was in Venice, but returned to Rome. In 1531 he was appointed Keeper of the Piombo (the Papal Seal) and painted little after that date.

104 PORTRAIT OF CARDINAL
GIOVANNI SALVIATI SN 65 *PL*

Panel, 105 × 99 (41³/₈ × 35¹/₄).

CONDITION: Conservation in 1946 revealed the 'secretary' on the right. Losses located on the cloak and across the top. The face of the Cardinal has been almost completely overpainted in the distant past. X-ray examination in 1972 showed the underpainting of both heads. The overpainting on the Cardinal's face repeats the features of the underpainting. Conservation 1946 and 1968.

VARIANT/COPY: Larger variant, canvas, 155 × 129.5, Gemäldegalerie, Berlin, B113; a copy of the head and shoulders only, panel, 76.2 × 60.9, inscribed IOANNES SALVIATUS CARD., S.H. Bernet Collection, Coventry, U.K.

PROVENANCE: Possibly Cardinal Antonio Maria Salviati, 1634; Thomas Erskine (purchased, Rome, c. 1847); David Erskine, Linlathen, Scotland, sale, Sotheby, December 5, 1922 (no. 72); with Colnaghi; acquired John Ringling c. 1924.

EXHIBITIONS: BFAC, 1915, *The Venetian School* (no. 15), pl. 9.

The sitter in SN 65 was previously identified as Cardinal Enckenvoert (1464–1534; Cardinal 1523) on the strength of the note in the 1922 sale catalogue saying the painting was originally in S. Maria dell'Anima, Rome, where Enckenvoert had commissioned Sebastiano to paint a fresco cycle, but as Vasari (*Le Vite* [Novara, 1967], 5, 314–315) recorded, due to Sebastiano's procrastination Michael van Coxie replaced him and painted the cycle of St. Barbara and the portrait of the Cardinal. This is confirmed by Titi (*Pittura e scultura architettura nelle chiese di Roma*, 2nd ed. [1721], p. 438) for Coxie's portrait of Cardinal 'Nincoforte' was still in S. Maria dell'Anima. M. Colombo, whom Waagen said advised Thomas Erskine on his acquisitions, must have confused two portraits.

Gilbert identified the sitter as Cardinal Salviati (1490–1553) and dated the painting c. 1531, just before Sebastiano's connection with Michelangelo was

terminated in 1533, on the basis of a letter dated July 1531 from Salviati (then forty-one) to Michelangelo thanking him for a proposed gift of a painting, which Gilbert identified as SN 65. However, the Berlin variant, larger and more imposing, and recently identified as a portrait of Salviati and his secretary, must have prior claim to being the gift mentioned in the letter. One may presume that SN 65, quite different in composition and much more informal, was painted shortly after for the Salviati family or perhaps for the secretary.

SOURCES: Berenson, *Venetian Painters* (1905), p. 120; d'Achardi, P., *Sebastiano del Piombo* (1908), pp. 190–192; Bernardini, G., *Sebastiano del Piombo* (1908), p. 47; Berenson, *Italian Pictures* (1932), p. 522; Dussler, L., *Sebastiano del Piombo* (1942), pp. 68, 140, pl. 45; Pallucchini, R., *Sebastiano Veneziano* (1944), pp. 63, 64, 131, pl. 128; Gilbert, C., 'A Sarasota Notebook,' *Arte Veneta*, 15 (1961), 38–42, pl. 39; *Census* (as Sebastiano).



Giovanni Battista Pittoni, 1687–1767

Trained with his uncle Francesco Pittoni (d. 1718?). He was influenced by a wide range of artists including Giordano, Balestra, Piazzetta and Tiepolo.* He travelled much less than his other Venetian contemporaries.

105 IMAGINARY MONUMENT TO JAMES, 1ST EARL OF STANHOPE SN 699

Canvas, 84.5 × 53.9 (33 1/4 × 21 1/4).

CONDITION: Good. Conservation 1956.

DRAWINGS: Studies of seven heads, red chalk, 21.4 × 30.4, Accademia, Venice; studies of nine heads, red chalk, 35.3 × 24.5, Museo Correr, 5407.

FINISHED PAINTING: Same title, 22.1 × 142.2, signed, Chrysler Art Museum, Norfolk, Virginia.

PROVENANCE: Owen McSwiny (Mr. Swinny) sale, Langford, London, February 28, 1755, 20 chiaroscuros (untitled) (nos. 34–43); Florence Art Market, 1954; with Adolph Loewi; acquired Ringling Museum 1956.

EXHIBITIONS: Rice University, Houston, *Gray Is the Color* (1973–74) (no. 42).

The allegorical meaning of the Stanhope tomb is quite clear. James Stanhope (1674–1721) was both soldier and statesman. In 1708 he was Commander-in-Chief of Spain. In 1714 he became Secretary of State and in 1718 he was instrumental in concluding the alliance between England, France, Austria and Holland. In the painting, Stanhope, accompanied by his standard bearers, has relinquished his arms to accept the laurel crown and sceptre of government. The presiding genius is Wisdom.

Constable noted that the large painting was finished by October 11, 1726, so it may be assumed that SN 669 was completed by the end of that year or early in 1727. Constable also corrected the somewhat erroneous account in the Portland (1956) catalogue, particularly the fact that George Vertue (*Notebooks* [Walpole Society], v, 149–150) had seen the large work at Goodwood, the house of the Duke of Richmond in 1747. The idea of painting imaginary tombs of notable Englishmen was originated by Owen McSwiny, a bankrupt opera impresario staying, at the time, with Consul Smith in Venice. The Duke of Richmond finally acquired ten of the twenty-four paintings, the remaining fourteen being acquired by Sir William Morice in

1730. McSwiny also commissioned a *bozzetto* to be painted from each large work on completion with a view to publishing a set of the engravings. However, only eight were engraved (SN 699 was not among these) and published in 1741. Bacou in her entry on the Tillotson tomb grisaille, Louvre (*Venise au XVIII siècle* [Paris, 1971], no. 197), proposed that each grisaille was by a single artist. SN 699 can be accepted therefore as being entirely by Pittoni, as maintained in the Houston (1973–74) catalogue. Most of the *bozzetti* remained in McSwiny's possession since twenty of them appeared in his sale. In the Portland (1956) catalogue, the large work was attributed to Pittoni (the figures), Canaletto (the architecture) and Cimaroli (the landscape) on the basis that these three artists had cooperated on the tomb of Archbishop Tillotson. Constable, quite rightly, rejected the attribution to Canaletto and on the evidence of a letter from McSwiny to the Duke of Richmond, November 1, 1726 (Constable, *op. cit.*): 'Mr Graham writes me word from Bologna that the Figures in that to Lord Stanhope, are perfectly well done by Signore Francesco Monti,' proposing that Monti was in fact responsible for the architecture. That is hardly tenable, since it is highly unlikely that the picture was sent to Bologna for the architecture and returned to Venice for the figures. The truth would seem that McSwiny wrote 'Stanhope' when he meant 'Cadogan,' the tomb painted, in fact, by Monti.

It seems most probable that the painters of the architecture were Domenico and Giuseppe Valeriani who cooperated with Balestra on the William III tomb (Collection of the Duke of Kent) and with Pittoni on the Newton tomb (Fitzwilliam Mus., Cambridge) with which the Stanhope tomb (SN 699) shares a great deal in common. A comparison with that of William III (*Burlington Magazine*, 69 [1936], 243) reveals a similar coffered arch, also a similar structure within an arch, the same columns and capitals, the predilection for large vases, etc. The Tillotson and Stanhope tombs were finished together in 1726 but McSwiny wrote to the Duke of Richmond (November 28, 1727) a full year later to say that he was sending the Tillotson off on the first ship (sailed February 25, 1728), remarking: 'He [Canaletto] has more work than he can do, in any reasonable time, and well.' It is clear from the same letter that the Stanhope tomb had already



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gone, for McSwiny wrote that by sending the Cadogan, Godolphin and Tillotson tombs, '... you'll want but one, besides the large one to K. William etc. to compleat your apartment at Good wood.' From all this it seems clear that Canaletto had his hands too full with the Tillotson tomb and his *vedute* paintings to cope with the Stanhope at the same time. There is no doubt that Cimaroli was responsible for the landscape of the large work; a comparison of the foliage is sufficient evidence. It should be noted that the related drawings are 'stock' types used by Pittoni in a number of compositions.

SOURCES: Constable, W., *Canaletto* (1962), 1, p. 173, 2, p. 433; *Census* (as Pittoni).

108

Marco Ricci, 1676–1730

Trained and worked with his uncle Sebastiano Ricci. In 1695 they were in Rome, Florence and Milan; 1706–09 in Florence again; 1709 and 1712–16 in London; 1716 in France and the Netherlands. In 1724 in Turin. The intervening periods were spent in Venice.

106 LANDSCAPE WITH TOBIAS AND THE ANGEL SN 179

107 LANDSCAPE WITH BOAZ AND RUTH SN 180

Both canvas, 76.2 × 94.6 (30 × 37 1/4).



107

INSCRIBED: (SN 180) verso: *C. W. Snow Nov. 15 1909 New York.*

CONDITION: SN 179: Rubbing in the sky; otherwise good state. SN 180: Losses due to L-shaped tear lower left. Rubbing in the sky. Otherwise good state. Conservation 1964.

PROVENANCE: Private collection, New York, 1909; acquired John Ringling.

EXHIBITIONS: Detroit Institute of Arts, *Venice 1700–1800* (1952) (SN 180: no. 56); Brooks Memorial Art Gallery, Memphis, *Sebastiano and Marco Ricci in America* (1966) (SN 179: no. 27; SN 180: no. 28).

The subject of SN 179 comes from the Book of Tobit 6:2–3: the Angel Raphael instructs Tobias to catch the fish whose liver and heart Tobias will burn later to

exorcise the devil afflicting Sara, his future wife. The subject of SN 180 is from the Book of Ruth 2:8: Boaz befriends the Moabite Ruth and eventually marries her.

Milkovich in the Memphis exhibition described SN 179 and SN 180 as early works dating after Marco's first visit to London c. 1711. It is possible to date them close to *A Lake and Hills* (Dresden, 562) and *Landscape with Monks and Washerwoman* (Venice, Accademia) which Pilo (*Marco Ricci* [1963], nos. 39, 45) dates 1710–20. A dating nearer the beginning of the decade would be possible for SN 179 and SN 180.

SOURCES: *Census* (as Marco Ricci).

109

**Girolamo da Santa Croce,
active 1503–1556**

Possibly trained with Gentile and Giovanni Bellini in Venice. Influenced by Cima, Lotto* and particularly Titian.

108 ST. NICHOLAS OF BARI (fragment)

SN 57

Panel, 113.6 × 54.6 (44³/₄ × 21¹/₂).

CONDITION: Over half of the paint (shoulders downwards) is modern. In some parts the paint is unstable with incipient flaking. Other losses scattered throughout. Conservation c. 1946–48.

PROVENANCE: Ehrich sale, AAA, November 3, 1927 (no. 75 and pl.); Edgar Mills sale, Marx, New York, November 11, 1930 (no. 297 as Italian School); acquired John Ringling.

One of the electors of the bishopric of Myra in Lycia was told the young priest who entered the church first in the morning was to be elected bishop. St. Nicholas was the young priest. St. Nicholas spent all his life in Asia Minor. He died at Myra in A.D. 325. In 1084 his remains were taken to Bari on the Adriatic. He is patron saint of sailors and fishermen, of children and travellers. He is identified by the three figures of the Trinity on his bishop's cape.

The attribution by Suida (1949) was confirmed by Heinemann. However, so little of the original paint survives that SN 57 represents, rather than is, an original work. Heinemann proposed a date of c. 1540–50.

SOURCES: Heinemann, F., *Bellini e i Belliniani* (1962), I, 170, 5561; *Census* (as Girolamo da Santa Croce).

Giovanni Battista Tiepolo, 1696–1770

Trained with Gregorio Lazzarini* and influenced by Sebastiano Ricci, Piazzetta and Veronese.* In 1719 married the sister of Francesco Guardi. In 1726 he was in Udine; in 1731 Milan; 1750–53 in Würzburg; 1753–62 in Venice and its neighbourhood. In 1762 he went to Madrid and remained there till his death.

**109 ALLEGORY: GLORY AND
MAGNANIMITY OF PRINCES SN 652**

Fresco (transferred to canvas), 375.8 × 190.5 (148 × 75).

CONDITION: Some very minor losses; otherwise in good state. Conservation 1952.

PROVENANCE: Unknown villa in Vicenza; Barone Franchetti; with Fratelli Simonetti; sale, Tavazzi, Rome, April 25–May 6, 1932 (no. 541); with Adolph Loewi; acquired Ringling Museum 1951.

EXHIBITIONS: Palazzo della Biennale, Venice, *Il Settecento italiano* (1929), p. 68.

While the subject of SN 652 has always been described as allegorical the meaning has been debated. In the Simonetti sale catalogue (1932) (no. 541, pl. 14 and cover) the title was given as *The Predominance of Beauty over Power and Gold*. Later there was the suggestion that the figures represented Anthony and Cleopatra, as a historical allegory of Mars and Venus. The present title is derived from Ripa's *Iconologia*. A beautiful woman with a gold belt and a pyramid featured on a Hadrianic medal (Ripa [1645], p. 247, pl. p. 248) represents the Glory of Princes, while the cornucopia spilling coins and the lion both represent Magnanimity. The iconographical and historical references are, first, to Tiepolo's staircase ceiling fresco *Asia* at Würzburg, where a beautiful princess is backed by a pyramid (an older tradition associated these two motifs with Asia rather than Egypt in particular) and second, the ruler in SN 652 is Alexander, the conqueror of the East, who, in particular, overcame the lion at Bazarra.

One may surmise that SN 652 is an allegory related to the other frescoes in the room with it. One cannot assume that the two frescoes at Turin of Mars and Venus are necessarily connected programatically with SN 652 (see below).

Santifaller (1974 and 1975) has accepted this allegorical interpretation and correctly states that Ripa describes the woman with the pyramid as wearing a gold bandeau, but in his engraving she is also wearing a belt and it is this which Tiepolo adopted in SN 652.

SN 652 was previously associated with three other frescoes from the same villa, two of about half the size of SN 652 representing Mars and Venus (Turin, private collection) and a fragment representing a mask (Venice, private collection). Simonetti believed that the original location was the Villa Valmarana, but through Pallucchini, Professor Valmarana was certain that no frescoes had been removed from his







135 PIETRO DA CORTONA *Hagar and the Angel* (SN 132)





Jacopo Tintoretto (Robusti), 1518–1594

He probably trained with either Bonifacio,^o Schiavone or Bordon. He was influenced by the sculpture of Michelangelo and the painting of Titian. Apart from a visit to Mantua in 1580 he worked in Venice.

112 SAMSON AND DELILAH SN 75

Canvas, 126.6 × 146.7 (49⁷/₈ × 57³/₄).

CONDITION: Poor. The paint surface has been irreparably damaged by scorching and presumably by water in the past. Conservation abandoned 1947.

VARIANT: With additional figures and other differences, Duke of Devonshire, Chatsworth House, U.K.

PROVENANCE: Anon. New York collection; unidentified New York auction; acquired John Ringling c. 1927.

Hadeln thought SN 75 to be of better quality than the Chatsworth variant, but this was before repainting was removed. There seems no doubt that SN 75 is autograph despite its wretched state. The date would be about the same as the Chatsworth work, c. 1585–90.

SOURCES: von Hadeln, D., 'Tintoretto's "Samson and Delilah,"' *Burlington Magazine*, 52 (1928), 21; Berenson, *Italian Pictures* (1932), p. 563; von der Bercken, E., *Die Gemälde des Jacopo Tintoretto* (1942), no. 306, fig. 210; Tietze, H., *Tintoretto* (1948), p. 348; Bernari, C., and de Vecchie, P., *Tintoretto* (1970), p. 134, D14; Rossi, P., and Pallucchini, A., *Opera completa di Tintoretto* (1972), p. 134, no. 14; Kahr, M., 'Delilah,' *Art Bulletin*, 54 (1972), 292, n. 37. *Census* (as Tintoretto).

113 PORTRAIT OF A YOUNG WOMAN SN 78

Canvas, 99 × 81.3 (39 × 32).

CONDITION: There are losses throughout due to excessive overcleaning in the past. The modelling of the face is almost entirely lost. Conservation c. 1950.

PROVENANCE: Robert Holford; Sir George Holford sale, Christie, July 15, 1927 (no. 113 as Venetian School); acquired John Ringling.

Attributed to Marietta Tintoretto by Suida (1949). However, Rossi (1973) has returned it to Jacopo and dated it c. 1550, contemporary with the Soranza portraits, Castello Sforzesco, Milan. Due to the poor condition of SN 78 a firm opinion can hardly be offered—Benson described it as 'a noble ruin' even in 1924.

SOURCES: Benson, R., *The Holford Collection* (1924), p. 61, pl. 46 (as Venetian School); Rossi, P., *Jacopo Tintoretto: i ritratti* (1973), pp. 34, 122, pl. 53; *Census* (as Tintoretto Studio or Marietta Tintoretto).

Circle of Tintoretto

114 CHRIST IN THE GARDEN OF GETHSEMANE SN 74

Canvas, 127.6 × 154.3 (50¹/₄ × 60³/₄).

CONDITION: There are minor scattered losses but otherwise in good state. Conservation 1951.

PROVENANCE: Alphonse Kahn, Paris, sale, AAA, January 7, 1927 (no. 48 and pl.); with Kleinberger; acquired John Ringling c. 1927–28.

SN 74 was attributed to Tintoretto by von Hadeln (opinion) in 1927 and dated c. 1578–80. Suida (1946) agreed with the attribution but dated it c. 1565–75. The attribution cannot be upheld for although there are the characteristic signs of Tintoretto's late style, they have been applied more heavily and with less sensitivity to the underlying form. The composition is also inconsistent with the stylistic period—both the *Agony in the Garden*, Scuola di San Rocci, Venice, and that in San Stefano, Venice, have the figures dispersed in a large landscape area. Both the Venice works have had a clear influence on the artist of SN 74, not only in the style but details like the sleeping Apostle (far right) in the San Rocco work. The treatment of the Apostle in SN 74 is, however, anachronistic in date since it harks back to Schiavone. To ascribe such a painting to a specific identity in the Tintoretto Studio is very hazardous (since even Tintoretto himself was in the habit of imitating Schiavone). For instance, the *Portrait of Freiherr von Gemmingen*, Paul Drey Collection, New York, attributed to Domenico Tintoretto, would seem to be by the same hand as SN 74, and *The Crowning with Thorns*, Hradcin Castle, Prague, also attributed to Domenico, has a very similar Christ figure, particularly the head and drapery. But Heinemann (file) has detected the hand of Marietta Tintoretto in the figures of the Christ and the Angel.

In the circumstances it seems safer not to be too specific.

SOURCES: Suida, W., 'Clarifications and Identifications of Works by Venetian Painters,' *The Art Quarterly*, 9 (1946), 289, fig. 13; *Census* (ascribed to Tintoretto).

Lorenzo Veneziano, active 1356?–1372

Probably a pupil of Paolo da Venezia. The dates of his activity in and around Venice are taken from signatures on extant works. He was a figure of importance in the second half of the Venetian trecento.

115 A SAINT KING (fragment) SN 2

Panel, 54.6 × 44.1 (21 1/2 × 17 3/8).

CONDITION: The whole surface has been subject to considerable flaking in the past, evidenced by numerous clumsy retouchings throughout. More recent losses have also occurred. The surface has been secured pending full conservation.

PROVENANCE: Doubtful but probably Émile Gavet, Paris; William K. Vanderbilt; by inheritance Mrs. Oliver Belmont, Newport, R.I.; acquired John Ringling through Duveen 1928–29.

Gilbert (file) suggested King David on the evidence of a predella from Lorenzo's altarpiece (Duomo, Vicenza) of 1366.

SN 2 has been accepted generally as Lorenzo since Suida (1949). On a Böhler photograph of 1927 SN 2 was called School of Duccio, an attribution probably dating back to Émile Gavet. Muraro presumably following Berenson rejects SN 2 as by Paolo but dates it in the second half of the fourteenth century.

Judging from the scale SN 2 is a fragment from a fairly large composition and might represent one of the Three Kings in an Adoration.

SOURCES: Berenson, *Italian Pictures* (1932), p. 419 (as Paolo da Venezia); Muraro, M., *Paolo da Venezia* (1969), p. 136, fig. 139; *Census* (as Lorenzo Veneziano).



116

Venetian School, fourteenth century

116 THE CRUCIFIXION SN 1

Panel, 83.2 × 48.2 (32 3/4 × 19).

CONDITION: Major losses in the gold background at the top and down the right side of Christ. Scattered smaller losses elsewhere. Conservation 1968.

PROVENANCE: Unknown, probably Émile Gavet, Paris; William K. Vanderbilt; by inheritance Mrs. Oliver Belmont, Newport, R.I.; acquired John Ringling through Duveen 1928–29.

This Crucifixion belongs to a type originated by a

South German miniaturist in the mid-thirteenth century and since called 'The Virtues Crucifying Christ.' The textual basis was provided by St. Bernard of Clairvaux in a sermon, describing the Crucifixion as symbolic of the Christian Virtues. The prototype compositions (see Katzenellenbogen, A., *Allegories of the Virtues in Medieval Art* [Warburg Institute, 1939; reprinted by Norton, New York, 1964], pp. 38–39, pls. 40–41) varied in the number of figures included, but the panel here has Obedience and Pity (on the arms of the Cross), Charity (by Christ's head), Humility (to the left of Christ's feet), Church, with a

priest before her, and Synagogue (left and right of the Cross, background), Mary and her supporters and St. John with the centurion and a soldier (left and right foreground). On each side are six Apostles supported by the branches of the Tree of Jesse. At the top of the Cross, a Pelican (symbol of the Blood of the Redeemer) with its young in a Bush ('that burned but was not consumed') from which the hand of God holds the Key to Heaven over the open Gospel.

It was Offner who pointed out this connection to Suida (1949) who cited a similar *Crucifixion* (Museo Civico, Venice) with the Virtues attributed to Zanino di Pietro (van Marle, R., . . . *Italian Schools of Painting* [1924], 4, 70–71) and later to the Maestro di Roncietta (Longhi, R., *Arte Veneta*, 1 [1947], 86). A Venetian fifteenth-century *Crucifixion* attributed to Giovanni d'Alemania (National Gallery, Prague) with some similar iconographic and stylistic features preserves the Venetian tradition of SN 1 (see Fiocco, G., 'Le Pitture venete del Castello di Konopiste,' *Arte Veneta*, 2 [1947], 19).

Suida (1949) considered the possibility that the Ringling *Crucifixion* was an early work by Guariento di Arpo (active 1338–68) but it is difficult to reconcile Guariento's known work with the hand here, which at best must be a workshop production.

SOURCES: *Census* (as Venetian, fourteenth century).

Venetian artist of the sixteenth century

117 PORTRAIT OF A YOUNG WOMAN SN 103

Canvas, 138.4 × 115.5 (54 1/2 × 45 1/2).

CONDITION: Extensive rubbing. The darks have sunk. Conservation 1946.

PROVENANCE: Unknown, acquired John Ringling.

Suida (1949) suggested that Chiara Varotari, sister of Alessandro, might be the author. The quality of SN 103 seems no higher than a workshop repetition at best.

SOURCES: *Census* (as Venetian, sixteenth century).

Venetian artist of the late sixteenth century

118 PORTRAIT OF JACOPO DI LUSIGNAN, KING OF CYPRUS SN 104

Canvas, 64.1 × 48.9 (25 1/4 × 19 1/4).

INSCRIBED: GIACOPPO RE DI CIPRO.

CONDITION: There are scattered losses and considerable rubbing due to overcleaning in the past. Conservation c. 1946–48.

PROVENANCE: Lucerne Art Market, c. 1928 (as Tintoretto); with Böhrer; acquired John Ringling.

Lusignan (1440–73) married Caterina Cornaro (1454–1510). Gilbert suggested that SN 104 was a late repetition of an original portrait by Gentile Bellini described by Ridolfi, *Le Meraviglie* . . . (1648), 1, 16.

SOURCES: Gilbert, C., 'A Sarasota Notebook,' *Arte Veneta*, 15 (1961), 35; *Census* (as Venetian, sixteenth century).

Venetian artist of the eighteenth century

119 PORTRAIT OF A GENTLEMAN SN 194

Canvas (false oval), 88.9 × 71.2 (35 × 28).

CONDITION: Scattered losses in the background. Rubbing, some severe, due to overcleaning in the past. Conservation c. 1950.

PROVENANCE: Unknown, probably London; acquired John Ringling.

Suida (Ms., 1949) had Longhi; but SN 194 is a fairly prosaic portrait in the contemporary Venetian manner.

SOURCES: *Census* (not listed).

Venetian artist of the eighteenth century

120 SIX DECORATIVE FIGURE SCENES SN 627–632



The canvases have not been viewable since Suida (1949), who presumably saw them unrolled, described their subjects.

SOURCES: *Census* (not listed).

Francesco Zuccarelli, 1702–1788

Trained with Paolo Anesi in Florence and with G. B. Morandi in Rome. In 1729 he was back in Florence. From 1730 to at least 1751 he was in Venice. From 1752 to 1762 he was working in England. In 1762–65

in Venice. A second visit to England was made 1765–71. From 1771 to his death he was in Venice.

126 AN IDYLIC LANDSCAPE WITH A RIVER SN 174 *n*

Canvas, 104.1 × 110.5 (41 × 43 1/2).

SIGNED/DATED: Two letters indecipherable—1744.

CONDITION: The sky was overcleaned in the past but otherwise in good state. Conservation 1966.

PROVENANCE: With Böhler before 1930; acquired John Ringling.

SN 174, which was painted during Zuccarelli's first stay in Venice, is a characteristic work of the artist.

SOURCES: *Census* (as Zuccarelli).

BOLOGNESE



127

Francesco Albani, 1578–1660

Trained with Calvaert and c. 1596 joined the Carracci workshop. C. 1600–02 he went to Rome with Guido Reni to assist Annibale in the Palazzo Farnese. C. 1619 in Bologna; 1621–22 in Mantua; 1623 in Rome; 1625 returned to Bologna permanently except for a visit to Florence in 1633.

127 ST. JOHN THE BAPTIST KNEELING IN THE WILDERNESS SN 115 卐

Copper, 49.2 × 37.1 (19³/₈ × 14⁵/₈).

CONDITION: Some minor losses; otherwise in good state. Conservation 1963.

PROVENANCE: de Nancré; Duc d'Orléans; Orléans sale, London, 1798 (no. 22, *St. John Praying with a Glory of Angels*); with Troward; Robert Holford by 1851; Sir George

Holford sale, Christie, July 15, 1927 (no. 39); acquired John Ringling.

EXHIBITIONS: BI, 1851 (no. 7); Manchester AT, 1857 (no. 331).

Ascribed to Annibale Carracci from the Orléans sale to the end of the nineteenth century, SN 115 was first attributed to Albani by Tietze, with a date of c. 1604. Boschetto suggests c. 1602 when Albani was in Rome and much influenced by Annibale, since the latter's *St. John in the Wilderness*, Denis Mahon Collection, London, is obviously the model, particularly the prophet himself being in an identical pose from which Albani drew his inspiration. Posner agreed and proposed an identification of the Annibale Carracci *St. John* with a work listed in the Borghese Inventory of 1593.

SN 115 differs considerably (apart from the figure). *St. John* is larger, more centralized. The dominating ensemble of angels is reduced in the Annibale to three angels of smaller size. The landscape is quite different. The result is a much more pietistic interpretation, i.e., the figures almost fill up the frontal plane, thus reducing the importance of the landscape so emphasized in the Annibale.

It seems reasonable to identify SN 115 with the work bought by Troward at the Orléans sale. Troward, who was a dealer, must have sold it before his sale in 1807 since it does not appear there. There is no further trace of it until it appears in the Holford Collection in 1851.

SOURCES: Waagen, 2 (1854), 198 (as Annibale); Benson, R., *The Holford Collection* (London, 1927), 45 (as Carracci Circle); Tietze, H., 'Annibale Carracci's Galerie in Palazzo Farnese . . .', *Jahrbuch der Kunstsammlungen des A. H. Kaiserhauses*, 26 (1906), 158 (as Albani); Boschetto, A., 'Per la Conoscenza di Francesco Albani, Pittore,' *Proporzione*, 2 (1948), 118, pl. 133; *Mostra dei Caracci* (Bologna, 1956), p. 190; Posner, D., *Annibale Carracci* (1972), 2, p. 38; *Census* (as Albani).

Bolognese artist of the late seventeenth century

128 A PALACE WITH FIGURES SN 173

Canvas, 64.8 × 113 (75¹/₂ × 44¹/₂).

CONDITION: Poor. There are holes in the canvas upper left, centre and lower right. Some rubbing.

PROVENANCE: Unknown; acquired John Ringling.

An attribution to Panini by Suida (1949) is quite incorrect. Gregori pointed out the Bolognese style of the painting.

SOURCES: *Census* (as Bolognese School).

Agostino Carracci, 1557–1602

Trained with Prospero Fontana and Domenico Tibaldi in Bologna. In c. 1582 was in Venice and c. 1585 in Parma with his younger brother Annibale. C. 1585–86 with Annibale and Ludovico, their cousin, formed the so-called Carracci Academy. C. 1597 went to Rome to assist Annibale on the Palazzo Farnese. C. 1599–1600 in Parma till his death.

129 SUSANNAH AND THE ELDERS

SN 111†

Canvas, 162.3 × 111.4 (63¹⁵/₁₆ × 43⁷/₈).

SIGNED: A. CAR. BON. F.

CONDITION: Some minor scattered old losses but otherwise in good condition. Conservation 1968.

VARIANT: A variant, 38.8 × 29.2, by a follower of Agostino at Christchurch, Oxford, 203.

PROVENANCE: Villa Aldobrandini (since it was painted?); William Y. Ottley (purchased from the Aldobrandini family [as Annibale] 1798–99); sale, Christie, May 16, 1801 (no. 30); J. Humble sale, Christie, April 11, 1812 (no. 50); with Buchanan; Robert Holford (purchased from Buchanan, 1846); Sir George Holford sale, Christie, July 15, 1927 (no. 40 as Ludovico); acquired John Ringling.

EXHIBITIONS: BI, 1851 (no. 50), as Annibale; Institute of Arts, Detroit, *Art in Italy 1600–1700* (1965) (no. 68).

Ostrow dates the picture 1597–98 and Posner (Detroit [1965], no. 68) 1598–1600. This fits the facts that the painting, representing feminine virtue, coincided with the marriage of Ranuccio Farnese to Margherita Aldobrandini in 1600 and was commissioned as a betrothal picture, which would explain its presence in the Aldobrandini villa. While della Pergola did not identify the following entry in the Aldobrandini Inventory (1682) with SN 111, there seems little doubt that it can be: '247. Un quadro in tela di palmi sei e mezzo [approx. 152.3 (60)] con la Susanna nuda che

sta nel Bagno con li due vecchi, uno dei quali La in testa un Turbante, senza telaro con una cornice dorata la quale non è messa assieme. . . Inv a Carte 246 N 473.²

The variant is much closer to the Ringling work than to the Ludovico, National Gallery, London (28), which Byam Shaw proposed in *Paintings by Old Masters at Christchurch, Oxford* (London, 1967), p. 109, fig. 41, no. 203, and presumably is by an Agostino follower who took over Agostino's leading Elder exactly and the other figures in general with minor changes in gesture and expression. Levey suggests that Ludovico in his version (c. 1617) was influenced both by SN 111 and the Annibale engraving (B.1) of the subject.

SOURCES: Buchanan, W., *Memoirs of Painting . . .* (1824), 2, 25 (as Annibale); Waagen (1854), 2, 198 (as Annibale); Benson, *The Holford Collection* (1927), p. 43 (88) (as Ludovico); Calvesi, *Encyclopedia of World Art*, 3 (New York, 1959), p. 142; della Pergola, 'Gli Inventare Aldobrandini: l'inventario del 1682 (2)', *Arte Antica e Moderna*, 6, 21 (1963), p. 70, no. 247; Ostrow, S., *Agostino Carracci* (diss. unpublished, New York, 1966), pp. 425-427, cat. 2, no. 11, fig. 118; Levey, M., *The Seventeenth and Eighteenth Century Italian Schools* (National Gallery, London, 1971), p. 82. *Census* (as Agostino).

Benedetto Gennari (the Younger), 1633-1715

Trained with his uncle Guercino.³ In 1672 he was in Paris and in 1674 he moved to London, where he was court painter to the Stuart kings. Presumably moved to France with James II on his exile in 1688. In 1690 he returned to Bologna.

130 THE ANNUNCIATION SN 131 *h*

Canvas, 255.3 × 212.7 (100¹/₂ × 83³/₄).

CONDITION: Two major losses upper right and small old losses scattered in the drapery and elsewhere. Conservation 1964.

PROVENANCE: Catherine of Braganza; with Leger, London, 1930 (as Carlo Dolci); acquired John Ringling.

Acquired by John Ringling as Carlo Dolci, SN 131 was attributed by Suida (1949) to an unknown Italian seventeenth-century painter. It was Waterhouse (file) who first gave its correct attribution.

As Gennari records in his *Raccolta . . .*, SN 131 was put up in the new Roman Catholic chapel in the Palace at Whitehall on Christmas Day 1686, four days before Evelyn saw it ('The History or Altarpiece is the Salvation . . .'). Catherine of Braganza, the Queen of Charles II, commissioned paintings from Gennari independently of the King, who preferred erotic mythologies. Presumably, the altarpiece remained in the chapel on the succession of James II, whose Queen, Mary of Modena, had also employed Gennari. Possibly SN 131 and others were taken by James II to France when he was exiled in 1688, since Gennari accompanied him there. Nothing is known of the provenance of SN 131 from its early history until it entered the stock of Leger in the very late 1920s (the firm has no further record of it).

SOURCES: Gennari, Benedetto, *Raccolta di memorie*, Ms. B 344, Biblioteca Comunale del Archiginnasio, Bologna, no. 119; *The Diary of John Evelyn*, ed. E. S. de Beer (1955), IV, 534; Levey, M., *Later Italian Pictures in the Royal Collection*, London (1964), p. 21; *Census* (as Gennari).

Guercino (Giovanni Francesco Barbieri), 1591-1666

Largely self-taught but much influenced initially by Ludovico Carracci. In 1617 he was in Bologna; in 1619-20 in Ferrara; in 1621-23 in Rome. From 1623 to 1642 he worked in and around Cento, his birthplace. On the death of Guido Reni in 1642 he moved to Bologna and settled there permanently in 1644.

131 THE ANNUNCIATION SN 122[†]

Canvas, each section 195.6 × 276.8 (77 × 109).

CONDITION: Major losses were located in a 7.6 (3) added strip at the bottom (removed) and another major loss to the right of the Angel's head. The figures are generally intact apart from some overcleaning in the past. Conservation 1968.

DRAWING: A drawing (the figure reversed), pen and ink, 18.7 × 32.2, inv. no. M48, for the Angel in the Teyler Museum, Haarlem.

PROVENANCE: Confraternità delle Morte, Reggio Emilia; Sir Richard Worsley; Earl of Yarborough, 1804; sale, Christie, July 12, 1929 (no. 37); acquired John Ringling.

EXHIBITIONS: BI, 1849 (no. 2).



The completion date of the painting had obviously been known to Sir Richard Worsley since he bought it. Mahon (file) has provided a full account. The painting was begun in the second half of 1628 and completed by January 1629. A payment of 150 scudi was received from Dott. Giuciano Fossa on March 19, 1629. The painting was placed over the sanctuary arch in the Church of Santa Croce, which belonged to the Confraternita della Morte in Reggio Emilia. It remained *in situ* until it was bought by Sir Richard Worsley when he was British Resident in Venice. Guercino received other commissions for works in Reggio and was there to deliver the well-known *Crucifixion* (Chiesa della Madonna della Chiara) in April 1626. SN 122 appears to be the last of these commissions.

Pennant described SN 122 when it was in Sir Richard Worsley's house at Appledurcombe, Isle of Wight: 'A very fine picture of the *Annunciation* by Guercino, in his first manner in 1629. . . . There is an original letter of Guercino's in Sir Richard Worsley's House, describing the pains he had taken, and the price of the Ultramarine which he had used in finishing the drapery of this picture.'

SOURCES: *Pennant's Journey from London to the Isle of Wight* (1801), p. 174; Waagen, 2, 87, Supp. p. 66; Grimaldi, N., *Il Guercino* (1968), p. 93 (no location given); *Census* (as Guercino).

Giovanni Andrea Sirani, 1610-1670

Trained initially with Giacomo Cavedone in Bologna; then became the assistant of Guido Reni whose style he imitated but later became rather more independent. He worked mostly in Bologna but there are some works in Piacenza (S. Antonio).

132 SALOME RECEIVING THE HEAD OF JOHN THE BAPTIST SN 119 *h*

Canvas, 190 x 150 (75 x 60).

CONDITION: Good. Some old minor scattered losses. Rubbing in the background. Uneven darkened varnish. Conservation 1947-50.

COPY: A copy in a private collection, Urbino.

PROVENANCE: Earl of Yarborough sale, Christie, July 12, 1929 (no. 80); acquired John Ringling.

EXHIBITIONS: BI, 1849 (no. 15); Manchester AT (1857) (no. 361); Bologna, *Mostra di Guido Reni* (1954) (no. 48 as Reni); Manchester, *Art Treasures Centenary*, 1957 (no. 144).

SN 119 was accepted as Reni until 1957. It was Mahon's opinion recorded in the Manchester *Art Treasures Centenary* (1957) exhibition that provided the basis of the new attribution. The rediscovery of the Colonna painting confirmed that SN 119 had been confused with this work (Chicago Art Institute) for some time. Hibbard and Lewine pointed out the stylistic associations between an *Apollo* by Sirani and SN 119. Two other paintings formerly attributed to Reni are now given to G. A. Sirani (*A Sibyl*, Kunsthistorisches Museum, Vienna, 547, and *Rebecca and Eleazer*, Palazzo Pitti).

Zeri elaborately demolished SN 119 as Reni and while giving Mahon's opinion preferred to call it a copy. It is not a copy but an original work based obviously on the Chicago *Salome* but with the main figures reversed. Sirani completed some works unfinished by Reni at his death in 1642, although the Chicago work was not one of these since it is still unfinished. Sirani, who was heavily dependent on Reni, was much more decorative. The sweet expression and elegant postures are exaggerations of Reni's manner. The boneless hands in SN 119 give one instance of Sirani's lighter handling.

Nothing is known for sure of the provenance earlier than the Yarborough pictures. However, besides the Worsley paintings others came (in 1804) from the collection of George Aufrère of Chelsea, whose daughter married the 1st Baron Yarborough. Waagen (3, p. 384) reported *A Boy Presenting the Head of John the Baptist* by Reni in the Earl of Shrewsbury Collection at Alton Towers, besides the Chicago painting which was in Waagen's time in the collection of the Earl of Darnley.

SOURCES: Waagen, 2, 87, Supp. pp. 68-69; Gnudi, C., and Cavalli, G. C., *Guido Reni* (1955), pp. 88-89, pl. 148; Zeri, F., 'La Salome di Guido in Casa Colonna,' *Paragone* (1960), no. 121, pp. 50-60; Detroit Institute of Arts, *Art in Italy 1600-1700* (1965), p. 87; Hibbard, H., and Lewine, M., review of Detroit exhibition, *Burlington Magazine*, 107 (1965), 371; Garboli, C., and Baccheschi, E., *L'Opera completa di Guido Reni* (Milan, 1971), no. 168 (as Circle of Reni); *Census* (as Reni Studio).





150 SASSOFERRATO *Portrait of Cardinal Paolo Emilio Rondinini (1617–1678)* (SN 128)



167 SALVATOR ROSA *Landscape* (SN 154)

ROMAN

Il Cavaliere d'Arpino (Giuseppe Cesare), 1568–1640

Trained with Roncalli and collaborated with him in the Vatican. In 1589–91 he was in Naples; 1592 returned to Rome and enjoyed continuous Papal patronage until 1620. He made a short visit to Naples in 1618.

133 PERSEUS AND ANDROMEDA SN 108 *W*

Canvas, 72.7 × 52.4 (28⁵/₈ × 20⁵/₈).

CONDITION: Losses are located centre bottom and scattered downwards from the tree to Andromeda but few on the figures themselves. Conservation 1964.

VARIANTS: Rhode Island School of Design, slate, 68.6 × 51.4, inv. 57.147. Another type, Metropolitan Museum of Art; Kunsthistorisches Museum, Vienna; Accademia, Bologna; Pinacoteca, Palermo; Accademia S. Luca, Rome; Marco Chiarini, Florence.

PROVENANCE: Mrs. Ludlow, New York; Ludlow Bequest, Metropolitan Museum of Art, 1877; disposed by the Museum sale, AAA, New York, February 7, 1929 (no. 60 as School of Giuseppe Cesare); acquired John Ringling.

The subject is from Ovid, *Metamorphoses* 4.669ff.

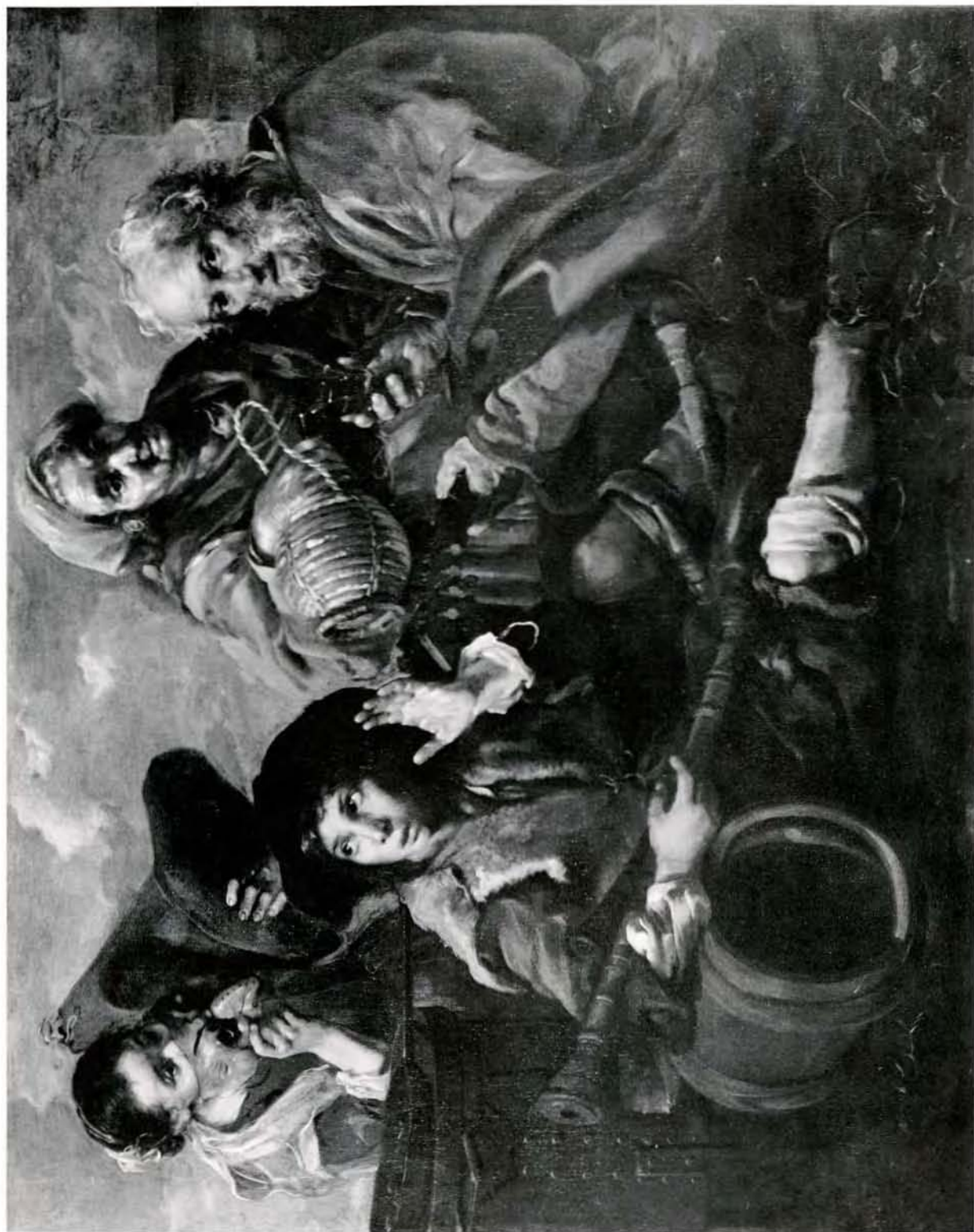
The versions given above fall into two distinct groups. The examples of the type in the Metropolitan, Bologna, Kunsthistorisches Museum, etc., can all be dated in and around 1602 since this date appears on the Vienna work. The type represented by the Rhode Island work and SN 108 is larger and differs in many respects: the figures of Perseus and the monster are reversed, Andromeda gazes up at Perseus instead of down at the monster and the seacoast consists of rocky cliffs rather than the flatter terrain of the 1602 version. The Rhode Island work and SN 108 are almost identical except that in the former a small sailboat appears by the rocky shore to the right of the monster's head and the more distant buildings are rendered with more precision.

Röttgen described the Rhode Island work as being

derived from an engraving of the same subject by Hendrik Goltzius of 1583. There seems little justification in Röttgen's ascribing SN 108 to the d'Arpino Studio, since the difference in quality between it and the Rhode Island work is no more than one would expect from a repetition. He refers to the date of 1632 on the Rhode Island painting as a later addition since stylistically this type precedes the other of 1602 and thus proposes a date of 1592–93.

SOURCES: Röttgen, H., *Il Cavalier d'Arpino* (Rome, 1973), pp. 78–79; *Census* (as Giuseppe d'Arpino).





Monsù Bernardo (Bernhardt Keil), 1624–1687

Trained with Marten van Steenwinkel in Copenhagen. In 1642–44 worked with Rembrandt in Amsterdam, where he became independent in 1647. In 1651 he went to Venice. In 1655 he was in Milan and Ravenna. In 1656 he arrived in Rome where he stayed till his death apart from a visit to Milan in 1672.

134 ITINERANT MUSICIANS SN 729 \mathcal{N}

Canvas, 120.3 × 150.2 (47³/₁₆ × 59¹/₈).

CONDITION: Minor losses throughout, some rubbing due to earlier overcleaning, but otherwise in good state. Conservation 1962.

PROVENANCE: Anon. collection, Northumberland, U.K. (as Murillo); sale, Christie, November 24, 1961 (no. 134 as Antonio Amorosi, pl. p. 52); acquired Ringling Museum.

The oeuvre of Monsù Bernardo was first critically examined by Longhi (*Critica d'arte* [1938], pp. 121ff.) and the conflict of attribution between him and Antonio Amorosi was examined by Battisti ('Antonio Amorosi e non Monsù Bernardo,' *Commentari*, 5 [1954], 79–80). However, in the case of SN 729 there is little dispute over the attribution since most opinion has favoured Keil. Amorosi (1660–1738) belongs to a later generation and his color and modelling belong to the late seventeenth century. In SN 729, the Rembrandt School character of the figures and their grouping, the handling of the paint and its tonalities influenced by Venice all reveal the essential elements of Keil's work. Baldinucci refers to such pictures being painted by Keil in Rome. For most foreigners the sale of popular genre subjects would be the initial process towards more serious commissions; it may be therefore that these works date fairly early in Keil's Roman period, c. 1556–60.

SOURCES: *Census* (as Keil).

Pietro da Cortona (Berretino), 1596–1669

Trained with Commodi in Cortona. In 1612 moved to Rome; influenced by Raphael and Polidoro da Caravaggio. In 1637 he was in Florence and Venice; 1640–

47 in Florence. In 1647 returned to Rome for remainder of his career.

135 HAGAR AND THE ANGEL SN 132†

Canvas, 114.3 × 149.4 (45 × 58¹³/₁₆).

CONDITION: Very minor scattered losses. Otherwise in good state. Conservation 1957.

VARIANT/COPY: Variant attributed to Mola (not accepted by Cocke), Landesmuseum, Darmstadt; copy of good quality, Landesmuseum, Hannover.

ENGRAVED: J. Fittler for Bowyer's Bible, 1795.

PROVENANCE: Earl Waldegrave sale, Prestage, London, November 16, 1763 (no. 45, bought by Brown; *he was mad put up again*); 1st Earl Grosvenor; by inheritance Duke of Westminster; sale, Christie, July 4, 1924 (no. 9); with Hibbard; sale, Sotheby, June 30, 1926 (no. 44); anon. sale, Christie, May 9, 1930 (no. 143); with Bloch; acquired John Ringling.

EXHIBITIONS: Institute of Art, Detroit, *Art in Italy 1600–1700* (1965) (no. 34).

The story of Hagar is from Genesis 16 (the subject here, verse 7). The attribution of SN 132 has never been questioned. Briganti dated SN 132 c. 1638, for, although larger and different in format, it is stylistically close to the *Hagar Returning to Abraham*, Kunsthistorisches Museum, Vienna, 170, dated in or about 1637. An almost identical angel's head appears in the *Ecstasy of St. Alessio*, Chiesa dei Gerolomini, Naples, which has a documented date of 1638.

The copy at Hannover is perhaps by a Northern artist working in Rome. Although an able work, there is a lack of comprehension of the underlying form particularly noticeable in Hagar's advanced leg.

SOURCES: Young, J., *Pictures at Grosvenor House* (1821), p. 30; Waagen (1854), 2, 170; Voss, H., *Die Malerei des Barock in Rom* (1924), p. 544, pl. p. 260; Fokker, T., *Roman Baroque Art* (1938), 1, pp. 232–233, 2, pl. 176; Briganti, G., *Pietro da Cortona* (1962), pp. 219–220, pl. 182. *Census* (as Pietro da Cortona).

136 THE EMPEROR AUGUSTUS AND THE SIBYL SN 133 \mathcal{N}

Canvas, 143.5 × 136.5 (56¹/₂ × 53³/₄).

CONDITION: Apart from scattered losses mostly in the sky area in good state. Conservation 1968.

DRAWINGS: A drawing, Graphische Sammlung, Munich, 6792; a drawing, Albertina, Vienna, 725, attributed to Pietro da Cortona, and another at Windsor Castle, no. 622 (possibly by Ciro Ferri).



VARIANT/COPY: Variant, full scale, 250 × 265, Musée Nancy; copy of Nancy work, 268 × 273.7, Royal Collection, Hampton Court, London.

PROVENANCE: Cavaliere Marsileo Tommasi da Cortona (?); Earl of Yarborough sale, Christie, July 12, 1929 (no. 52 as Maratta); acquired John Ringling.

The subject is from an ancient legend, drawn possibly from the spurious Sibylline books, of the Tiburtine Sibyl showing the Emperor Augustus an altar and in the sky a vision of the Madonna and Child. Augustus then built an altar on the Capitoline Hill in Rome with an inscription 'Ara primogeniti Dei.' The church of the Aracoeli is supposedly built on the same site.

There is little doubt that Briganti is correct in identifying the work recorded by Fabbrini, 'una replica del medesimo dipinto,' in the possession of Marsileo Tommasi da Cortona during the seventeenth century, of Pietro's *Augustine and the Sibyl*, Musée Nancy, as SN 133 and not the Hampton Court work as Fabbrini thought. SN 133 is about half the size of the original and the copy. Opinion as to the authorship of SN 133 has fluctuated between Pietro himself, his studio (Briganti [file]) and Ciro Ferri. There seems nothing in SN 133 to connect it with Ciro Ferri, particularly as Briganti's date for the Nancy work, c. 1645, was refuted by Walter Vitzthum (review of Briganti, *Burlington Magazine*, 105 [1963], 216) who proposed c. 1660, a date with which Levey also agrees. By that date Ferri was almost independent and not likely, even if it had been stylistically possible, to have returned to Pietro's workshop to make a reduced replica. The late date coincides with Pietro's written complaint to Leopoldo de' Medici about the tremble in his hands (quoted by Vitzthum, W., 'Dessins de Pietro da Cortona pour la Chiesa Nuova à Rome,' *L'Oeil* [November 1961], p. 92). The small scale of SN 133 may account for the mixture of brilliant and slightly clumsy passages in the handling of the paint, made by the artist with a shaking hand more able to cope with larger-scale work. It is also true that SN 133 is much closer to the Nancy original than the Hampton Court copy which is not only inept in the relationship of the scales of figures and architecture but differs in detail. It may be presumed that on the completion of the Nancy work and prior to its despatch to the Hôtel de la Vrillière SN 133 was painted by Pietro perhaps with the help of an assistant, as a record of the large version.

SOURCES: Fabbrini, N., *Pietro da Cortona, pittore e architetto* (Cortona, 1896), p. 133, no. 97; Briganti, F., *Pietro da Cortona* (1962), pp. 243–244, pl. 285/17; Levey, M., *The Later Italian Pictures in the Collection of Her Majesty the Queen* (1964), p. 91; *Census* (as da Cortona).

Gaspard Dughet, 1615–1675

Trained with his brother-in-law Nicholas Poussin c. 1630–33 in Rome, where he was born of French parents. Remained in Rome working on large fresco cycles and easel paintings.

137 A VALLEY AFTER A SHOWER SN 362 ㄣ

Canvas, 97.4 × 135.2 (38³/₈ × 53¹/₄).

CONDITION: Serious losses extend along a 6-cm-wide strip at the bottom of the canvas due to water damage. Minor losses scattered elsewhere. Otherwise good state. Conservation 1972.

PROVENANCE: William Beckford; Benjamin West; with Buchanan, 1840; Robert Holford; Sir George Holford sale, Christie, May 1928 (no. 134); acquired John Ringling.

Marie-Nicole Boisclair (file) has pointed out that the style of SN 362 is very close to *The Disobedient Prophet*, Musée des Beaux-Arts, Le Havre, and the two paintings *St. Mary of Egypt* and *St. Augustine* in the Galleria Doria Pamphili, Rome, published by Schleier (*La Revue du Louvre* [1972], p. 324, fig. 10; *Burlington Magazine*, 115 [1973], 801, fig. 45). Both these latter works are dated c. 1652. SN 362 would be a little later, c. 1655–56.

SOURCES: Waagen, II, 195; Benson, R., *The Holford Collection* (1927), 25, no. 137; *Census* (not listed).

Filippo Lauri, 1623–1694

Trained with his father, Balthasar Lauwers (Lauri), his brother Francesco and Angelo Caroselli. Worked all his life in Rome on fresco decorations and small easel paintings.

138 SAINT JEROME SN 151

Canvas, 97.8 × 85.1 (38¹/₂ × 33¹/₂).

CONDITION: Good. Conservation 1946.

All canvas:

- 72.7 × 134 ($36\frac{1}{2} \times 52\frac{3}{4}$) (SN 627).
75.6 × 133.7 ($29\frac{3}{4} \times 52\frac{3}{4}$) (SN 628).
56.5 × 72.7 ($22\frac{1}{4} \times 36\frac{1}{2}$) (SN 629).
56.5 × 72.7 ($22\frac{1}{4} \times 36\frac{1}{2}$) (SN 630).
35.6 × 70 ($14 \times 31\frac{1}{2}$) (SN 631).
35.6 × 70 ($14 \times 31\frac{1}{2}$) (SN 632).

CONDITION: All in fair state.

PROVENANCE: With Loewi-Robertson, Los Angeles; acquired Ringling Museum 1949.

These are no more than a decorator's work in the manner of Piazzetta.

SOURCES: *Census* (not listed).

Venetian artist of the eighteenth century

121 VENETIAN PROVERBS SN 636

122 WATERMELON REGATTA SN 657

Both canvas, 184.7 × 250.7 ($72\frac{3}{4} \times 98\frac{3}{8}$).

INSCRIBED: SN 636 on the barrel: A MAGNAR NOI SIAMO IN SETTE / DIOGINE NELLA BOTTE; top right: CHICANTA MEGLIO DI NOI GIVDICA TELO VOI.

CONDITION: The edges of both canvases broken away. Both canvases are extensively and clumsily overpainted throughout, indicating major losses.

PROVENANCE: Venetian collection before 1914; Mrs. George Eustis Corcoran, New York; acquired Ringling Museum 1950. SN 657: A. Everett Austin; donated Ringling Museum 1951.

SN 636 and SN 657 belonged originally to a set of six; the other four (also from the Corcoran Collection) were last known to be in the Hotel Daniele, Venice.

An original attribution to Ghezzi is quite untenable. The artist is unknown but many paintings by him are known: in the Art Museum, Worcester, Mass.; Wadsworth Athenaeum, Hartford, Conn.; Art Museum, Ponce, Puerto Rico; Julius Held Collection, Vermont; Baszenger Collection, Geneva.

As Wescher points out, the artist's intimate knowledge of Venetian customs and festivals must indicate that he was a resident folk art painter of Venice.

SOURCES: Wescher, P., 'The "Reversed World" in Pictures of an Eighteenth Century Venetian Painter,' *Art International*, 10 (1966), 50–52 (SN 636: p. 51); *Census* (as Master pseudo-Bocchi).

Paolo Veronese (Caliari), c. 1528–1588

Probably trained with his uncle Antonio Badile in Verona. Influenced by Brusasorci, Parmigianino, Moretto and Giulio Romano. In 1553–55 he settled in Venice where he came under the general influence of Titian. He remained in Venice for the rest of his life.

123 PORTRAIT OF FRANCESCO FRANCHESCHINI SN 81 *rv*

Canvas, 188 × 134.6 (74×53).

INSCRIBED/DATED: *Datum est / Desuper / Franciscus / Franchesinus / Ann. Ae. XXVIII / MDLI*.

CONDITION: Losses resulting from a split running from top to bottom through the column to the parapet. There are penimenti in both legs indicating a shift in balance from one foot to the other. Conservation 1960.

PROVENANCE: Pallavicini (Palazzo Durazzo ?), Genoa; with Buchanan, c. 1805(?); Robert Holford; by inheritance Sir George Holford; sale, Christie, July 15, 1927 (no. 89 as Romanino); Ercole Canessa, Paris, sale, AAA, March 29, 1930 (no. 94); acquired John Ringling.

Nothing is known of the sitter, though he probably came from a family in Verona. SN 81 is not only the earliest dated portrait by Veronese but with a few other surviving works supplies the corpus of his style before he left Verona for Venice (1553–55). SN 81 is astonishingly mature but it still owes a great deal to the Brescian artist Moretto—the association of the figure and column with its elegant inscription. Compositionally, it may be compared with a *Christ and Donor* (Parish Church, Nogaro, Rocca) by Brusasorci—Christ is posed on a parapet with an inscribed block beside him, right. On the left there are the head and shoulders of the donor (Arslan, E., 'Appunti su Domenico Brusasorci e la sua cerchia,' *Emporium*, 106 [1947], 15–25). Veronese has, however, eliminated the spatial voids of Brusasorci by reducing the width of the canvas and including a column to balance the figure.

Gilbert (file) suggested that the source for the inscription is John 19:11 (Jesus' reply to Pilate) from which it can be read as '[Power] is given from above.'

As for the provenance, Robert Holford obtained many pictures through the dealer Buchanan, whose agent Irvine was buying works from the Palazzo Durazzo (a Pallavicini property) in 1805 (Buchanan, *Memoirs of Painting* [London, 1824] 2, 167).



SOURCES: Benson, R., *The Holford Collection* (1924), p. 63, pl. 49 (as Romanino; attributed by Berenson); Venturi, L., *Paolo Veronese* (1928), pp. 24–26, fig. 8; Venturi, L., *Storia dell'arte* . . . (1929), 9/4, pp. 764–765; Fiocco, G., 'Neue Portraits von Paolo Veronese,' *Pantheon*, 6 (1930), 545; *Mostra di Paolo Veronese* (Venice, 1939) (Pallucchini), pp. 12, 79; Pallucchini, *Veronese* (Bergamo, 1953; 1st ed. 1939), pp. 13–14; Berenson, *Venetian School* . . . (1957), I, 136, pl. 1035 (as Veronese); Marini, *L'Opera completa del Veronese* (Milan, 1968), no. 13; *Census* (as Veronese).

124 THE REST ON THE FLIGHT INTO EGYPT SN 82†

Canvas, 234.3 × 160.6 (92 1/4 × 63 1/4).

SIGNED: PAULI CALIARI VERONESI FACIEBAT.

CONDITION: The canvas is joined on the centre line of the painting. Apart from some scattered minor losses, there are losses resulting from old damages on the shoulders of Joseph and the Madonna, left and right respectively. Conservation 1949.

DRAWING: Steinmeyer Collection, Lausanne (?).

PROVENANCE: Electoral Gallery, Düsseldorf, by 1719; Alte Pinakothek, Munich, by 1836; with Julius Böhler, c. 1925–26; acquired John Ringling.

SN 82 has in the past been generally dated in the early 1570s. The real date can now be more precisely established after the discovery by Cocke of a drawing by Veronese's son Benedetto Caliari (pen, ink and wash, Boymans Museum, Rotterdam, inv. no. 1408) after SN 82. From some accounts on the verso this drawing can be dated 1570–71. Thus SN 82 must have been painted prior to 1570–71, i.e., c. 1568–70.

Cocke notes that Veronese appears to have re-worked Titian's *Rest on the Flight*, Nuevos Museos, Escorial, Madrid, and took the V-shaped trees and the classical ruins from Titian's *Death of St. Peter Martyr* (destroyed). In addition, as Ridolfi observed, Veronese had a warm interest in Dürer, so the latter's woodcuts B89 and B90 should be noted. The thick vegetation, the ass and ox are found in B89. The palliasse replaces the cloth laid on the barrel and the angel catching leaves follows the angel with a pot of leaves in B90.

Only Tietze-Conrat has doubted the hand of Paolo, proposing that SN 82 was by Carletto or Benedetto, but there does not seem much substance in her argument.

Ridolfi cites in the collection of Felice Pallavicino, Genoa, a 'fuga di nostra Donna nell'Egitto.' Hadeln

(n. 4, p. 322) proposed that Pallavicino also owned the *Christ among the Doctors*, now in the Prado. There is, however, no way of identifying SN 82 with Ridolfi's mention since Veronese painted more than one *Rest on the Flight*.

SOURCES: Ridolfi, *Le Meraviglie* . . . , ed. Hadeln (reprint 1965), I, 322; Karsch, G., *Ausführliche und gründliche Specification, derer . . . Gemahlden, . . . in der Galerie . . . zu Düsseldorf* . . . (1719); von Gool, J., *De nieuwe Schonburg* (1751), II, 1; de Pigage, N., *La Galerie Electorale de Düsseldorf* . . . (1778), no. 116, pl. 12; Viardot, L., *Les Musées d'Allemagne* (1852; 2nd ed.), p. 108 (Alte Pinakothek, Munich); Caliari, P., *Veronese* (1888), p. 384; Alte Pinakothek, Munich, Catalogue (1925), no. 921; Venturi, A., *Veronese* (1928), p. 116; Fiocco, G., *Veronese* (1928), p. 16; Venturi, L., *Storia dell'arte* . . . (1929), 9/4, p. 856, pl. 608; Valentiner, W., *Das unbekannte Meisterwerk* (1930), I, no. 30; Berenson, *Italian Pictures* (1932), p. 425; Fiocco, G., *Paolo Veronese* (1934), p. 197; Pallucchini, R., *Veronese* (1943), p. 49; Voss, H., *Saggi e memorie di storia dell'arte* (1957), I, p. 30; Berenson, *Venetian School* (1957), I, p. 136; Tietze-Conrat, E., review of Berenson, 'Venetian School,' *Art Bulletin*, 40 (1958), 347; Marini, *L'Opera completa del Veronese* (Milan, 1968), no. 121; Cocke, R., *Master Drawings*, 2, 2 (1973), p. 145, pl. 13, fig. 9; *Census* (as Veronese).

Andrea Vincentino (Michieli), 1539?–1617?

Trained with G. B. Maganza in Venice, where he worked on many large decorative programs in Venice.

125 SECTIONS OF A DECORATIVE FRIEZE SN 96–100

(1) A young man, his protector, Tritons and water nymphs. Canvas, 178 × 279.4 (66 1/8 × 110) (SN 96).

(2) A young woman, her protector, a sea horse-drawn chariot. Canvas, 163 × 257.5 (64 5/8 × 101 3/8) (SN 97).

(3) A young couple surprised by hunters. Canvas, 163.8 × 343.5 (64 1/2 × 135 1/4) (SN 98).

(4) A mermaid in bulrushes. Canvas, 165.1 × 340.4 (65 × 134) (SN 99).

(5) Two men on sea horses. Canvas, 163.2 × 345.5 (64 1/4 × 136) (SN 100).

CONDITION: Unknown. The five canvases have never been unrolled since 1949.

PROVENANCE: Palazzo Salvadori, Venice; probably London; acquired John Ringling.



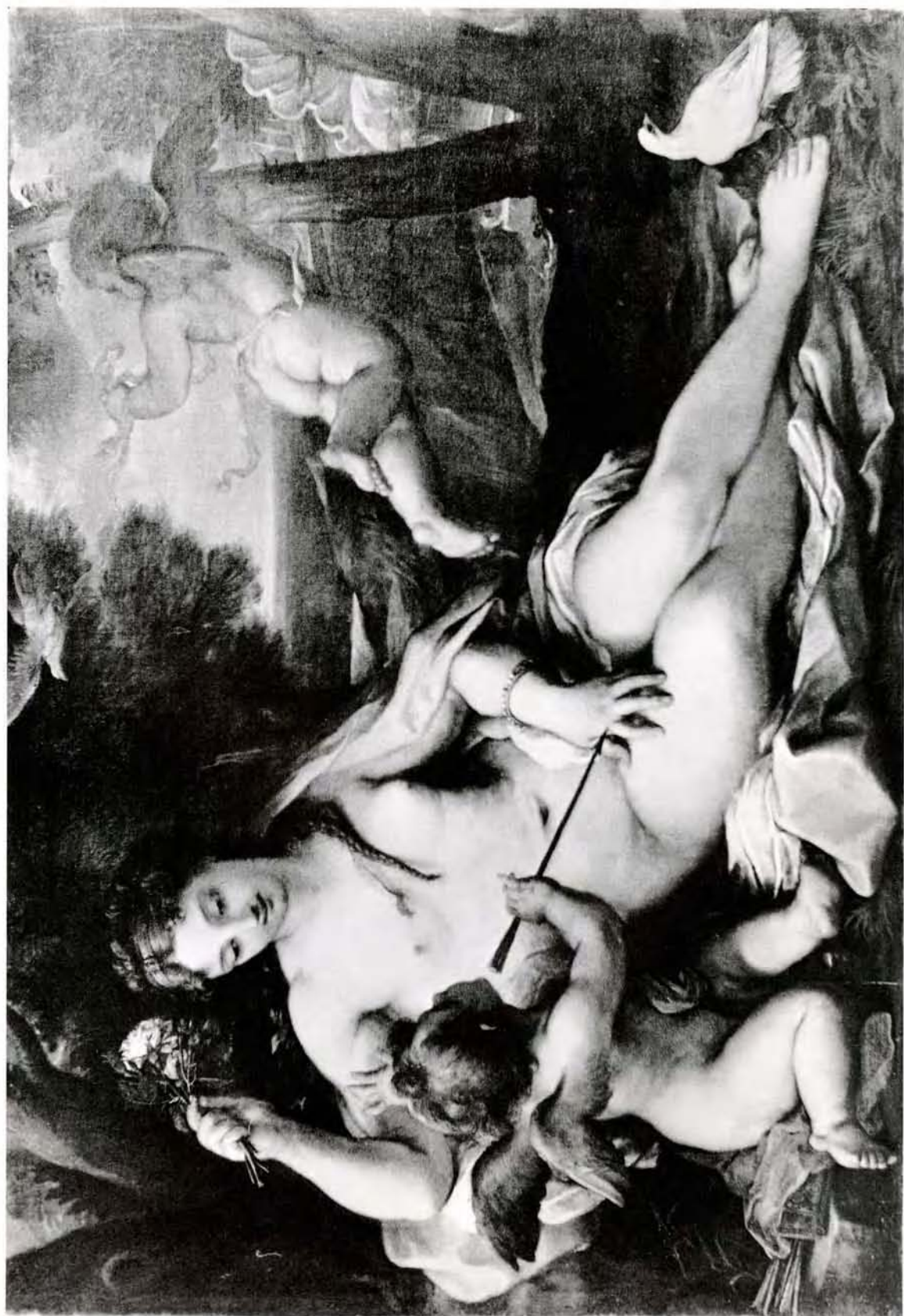
137

PROVENANCE: Sir Richard Worsley; by inheritance the Earl of Yarborough; sale, Christie July 12, 1929 (no. 87 as Rosa); with Newton; acquired John Ringling.

EXHIBITIONS: BI, 1850 (no. 119 as Rosa).

No scholar who has seen SN 151 has been convinced by the attribution to Rosa, even though Waagen described it as a 'genuine and beautiful work.' The new attribution has been derived from the stylistic elements—the Roman character of the figure; the clear tones of the drapery and its folds in the tradition of Domenichino and later Poussin; the attenuated tree from the circle of Sacchi; the rocky defile from Mola (for a closely related Mola, cf. *S. Jerome*, 175 × 151.1, with Colnaghi, London, 1964). The artist was not

familiar with this kind of format, since the figure in proportion to the landscape is not true, nor is the careful detailing to be observed in the nearest hand and arm consistent with the handling of those artists working within this conception. No artist seems to fit the identity that emerges better than Filippo Lauri at a fairly early stage in his development, c. 1645 to c. 1655. Filippo's father, Balthasar Lauri, had come to Rome from Antwerp in about 1594, and his elder brother Francesco had been the pupil of Sacchi. Filippo then, after completing his training with Caroselli, worked with Agostino Tassi and Claude. A comparison with his *Jacob Fleeing from Laban* (Hampton Court, Levey, *Later Italian Pictures* . . . , pl. 80) shows in the walking



Benedetto Luti, 1666–1724

Trained with Antonio Domenico Gabbiani and was influenced by Maratta. Spent his early career in Florence but settled in Rome in 1690 where he died.

139 A SLEEPING NYMPH AND SATYR

SN 163

140 VENUS RECLINING WITH CUPID

SN 164 *✓*

Both canvas, 112.1 × 161 (44 ¹/₈ × 63 ³/₈).

CONDITION: SN 163: There are losses in the top left corner on the body of the Nymph and a smaller number on the Satyr; conservation 1947. SN 164: Losses are located principally in the sky and over the body of Venus; conservation 1947–56.

PROVENANCE: Unknown, probably London; acquired John Ringling.

SN 163 and SN 164 have never been questioned. They both have similarities in style to a group of mythologies in the Schloss Pommerfelden (333, 334, 335, 336) and are therefore probably of a similar date, c. 1717.

SOURCES: *Census* (SN 163 as ascribed to Luti, SN 164 as Luti).



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Pier Francesco Mola, 1612–1666

From Coldrerio near Como he moved with his father, the architect Giovanni Battista, to Rome in 1616. Trained with Prospero Orsi and the Cavaliere d'Arpino.* In 1633 he went to Bologna to work with Albani.* He was in Lucca in 1637; in Coldrerio, his birthplace, and Venice in 1641. He returned to Rome in c. 1647 where he remained till his death.

141 THE PROPHET ELIJAH AND THE WIDOW OF ZARAPHATH SN 138†

142 THE PROPHET ELISHA AND THE RICH WOMAN OF SHUNEM SN 139 *✓*

Both canvas, 65.4 × 48.2 (25 ³/₄ × 19) (SN 139); 65.4 × 48.9 (25 ³/₄ × 19 ¹/₄) (SN 138).

CONDITION: Minor scattered losses in both paintings; otherwise good state. Conservation 1962.

PROVENANCE: George Aufrère, London; the Earl of Yarborough, 1804; sale, Christie, July 12, 1929 (no. 53, SN 138; no. 52, SN 139); with Newton; acquired John Ringling.

The subject of SN 138 is from 1 Kings 17:10–24: Given

food by the Widow, Elijah ensures that her meagre supplies never fail; her son dies and Elijah restores him to life.

The subject of SN 139 is from 11 Kings 4:8–37: Befriended by the woman of Shunem, Elisha causes her to bear a child, but it dies and Elisha brings it to life again.

The subjects are closely related to the Carmelite Order. The prophet Elijah was considered as the founder of the Order since he had lived as a hermit on Mount Carmel. Both Elisha and St. John the Baptist were included in the Carmelite dynasty of solitary exemplars.

Cocke proposed that the Milanese Monsignor (later Cardinal) Luigi Omodei commissioned SN 138 and SN 139 for the church of S. Martino ai Monti since



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their subjects were relevant to the eighteen frescoes (twelve depict scenes from the lives of Elijah and Elisha) there by Dughet and Grimaldi which were also paid for in part by Omodei. Certainly stylistically there is a clear connection and the date Cocke gave of 1648–50 seems very acceptable—when gestures and the landscape settings are considered.

SOURCES: Faulkner, T., *An Historical and Topographical Description of Chelsea and its Environs* (1829), 2, 297; Cocke, R., *Pier Francesco Mola* (1972), pp. 20–21, 62, pls. 37, 38; *Census* (as Mola).

143 PORTRAIT OF A YOUNG MAN

SN 905 *ν*

Canvas, 74.9 × 61.1 (29 1/2 × 24).

CONDITION: Overcleaning in the past has removed some of

the halftones on the near shoulder and in the right background. Some minor losses along the foot. Conservation 1972. PROVENANCE: Italian Art Market, c. 1955–60; with Loewi-Robertson, Los Angeles; acquired Ringling Museum 1972.

When in the Italian Art Market SN 905 was inexplicably attributed to Voet. The present attribution was given verbally by Anthony Clarke, an opinion tentatively confirmed by Cocke (from the photograph only). Both Waterhouse and Gregori were also reasonably in agreement. SN 905 stylistically bears all the characteristics of Mola's hand. The squat-headed appearance of the sitter and the eyes looking under slightly lowered lids appear in a pen drawing in the National Museum, Stockholm (Arslan, E., 'Disegni del Mola a Stoccolma,' *Essays . . . Rudolf Wittkower* [1967], 2, 198, pl. 28/9), while the handling, the flicked strokes for the eyelashes and other characteristics of the brushwork appear in *Study of Sheep and a Man's Head*, sale, Sotheby, March 11, 1964 (no. 72) (Cocke, R., *Pier Francesco Mola* [1972], p. 49, pl. 20). This latter work is dated by Cocke c. 1645. It is possible therefore that SN 905 can be dated later, c. 1650–55, because of the looser handling.

SOURCES: *Census* (not listed).

Attributed to Francesco Mola

144 MORDECAI (fragment) SN 520

Canvas, 126.7 × 93 (49 7/8 × 36 5/8).

CONDITION: Some scattered losses; paint surface unstable with incipient flaking. Darkened varnish.

PROVENANCE: Unknown; acquired John Ringling.

The subject comes from the Book of Esther 4:6–8: Mordecai has rent his clothes and sits at the city gate crying out at the decree that the evil Haman has announced for the destruction of the Jews. Mordecai in SN 520 is presumably telling Hatach, the King's Chamberlain, about this iniquity.

Attributions for SN 520 have fluctuated between Matteo Preti and Mola. While some reservation must be held due to its condition and the much darkened varnish, SN 520 appears to be an original and a fragment from a larger composition. Most opinions now favor Mola.

SOURCES: *Census* (not listed).

Giovanni Paolo Panini,
1691/92–1765 (?)

From Piacenza, where he was trained in drawing architecture, he went to Rome in 1711, where he trained with Benedetto Luti.* In 1719 was elected to the Accademia di San Luca. Remained in Rome till his death.

145 HERMES APPEARS TO CALYPSO

SN 171 (illustrated on page 140)

146 CIRCE ENTERTAINS ODYSSEUS
AT A BANQUET SN 172

(illustrated on page 141)

Both canvas, 128 × 160 (50 1/2 × 63 1/4).

SIGNED: SN 171: JO Paolo Panini f. Romae.

CONDITION: Both in generally good state. Some very minor small losses. Conservation 1948.

PROVENANCE: 1st Lord Bateman, Shobdon Court, Herefordshire, U.K.; with Newman, London; acquired John Ringling c. 1926–30.

EXHIBITIONS: RA, 1887 (SN 171: no. 91 as *Temple of Mercury*; SN 172: no. 211 as *Palace of Circe*).

The subject of SN 171 is from Homer, *Odyssey* 5.50–60: Hermes is sent by Zeus to Calypso on her island of Ogygia to release Odysseus so that he can return home. The subject of SN 172 is from *Odyssey* 10.300–350: Odysseus, given an antidote by Hermes, survives the poisoned drink given him by Circe and is thus able to gain the release of his men, whom she had turned into pigs.

SN 171 and SN 172 are not typical of Panini's mature style and Arisi rightly dates them early, c. 1718–19, when Panini was working on the decoration of the Villa Patrizi.

SOURCES: Arisi, F., *Gian Paolo Panini* (1961), pp. 47–48, 55, 114–115; *Census* (as Panini).

Michele Rocca, 1666 – c. 1730

Originally from Parma, he trained in Rome with Ciro Ferri, the assistant of Pietro da Cortona. He absorbed further influence from some of the French painters in Rome from 1700 onwards.

147 ST. CECILIA AT THE ORGAN SN 167 π



147

Canvas, 50.2 × 38.8 (19 3/4 × 15 1/4).

CONDITION: Good. Conservation 1955.

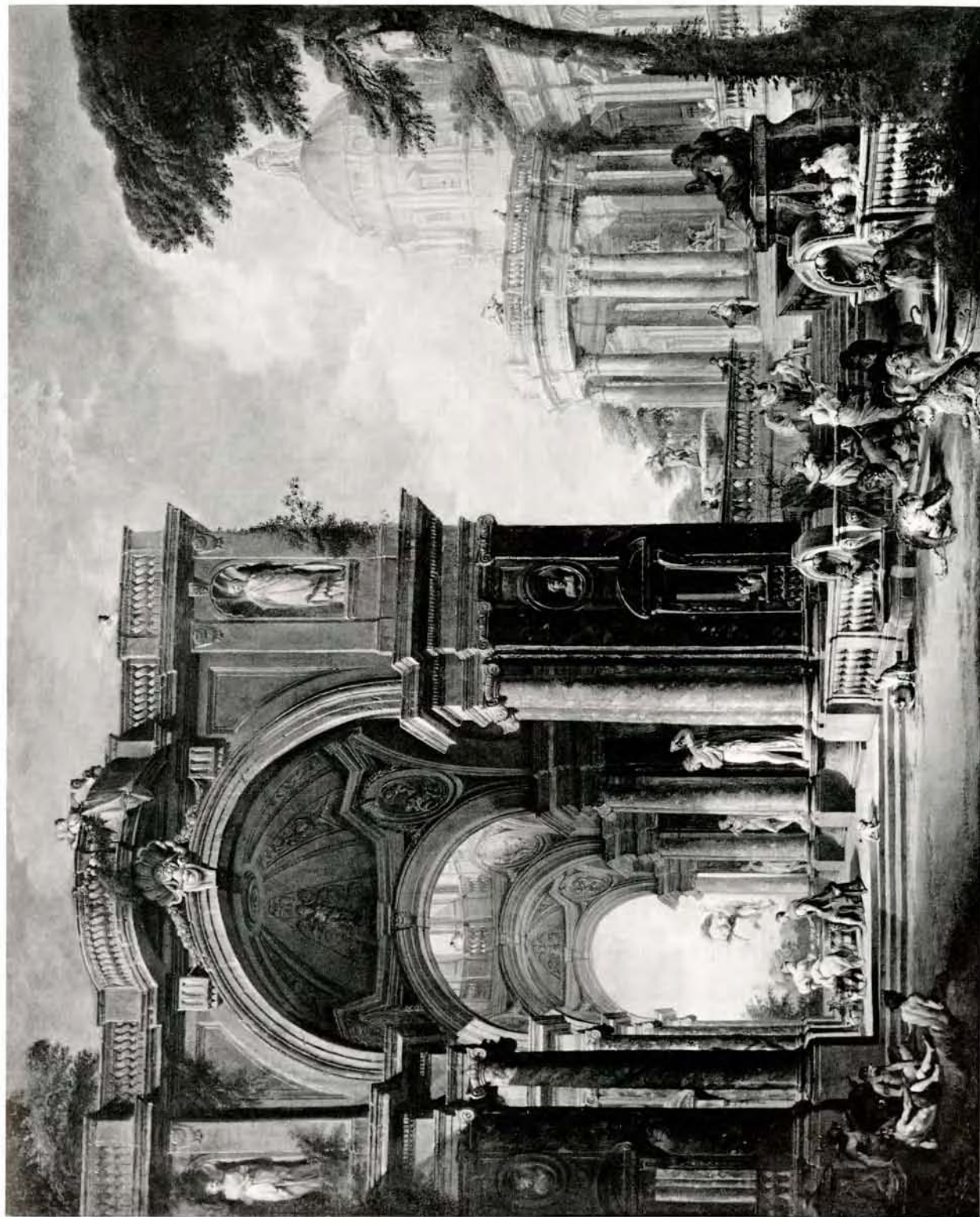
VARIANT: A signed variant, Museum, Riga; a variant, Accademia di San Luca, Rome; reversed variant, S. Romano, Lucca.

PROVENANCE: Unknown, probably London; acquired John Ringling.

A typical work showing the Cortonesque basis in the forms overlaid by the lighter Rococo tones and handling of French influence; SN 167 is thus probably late, c. 1715–20.

SOURCES: Voss, H., 'M. Rocca: ein vergessener italienischer Rokoko-Maler,' *Zeitschrift für Bildende Kunst*, 65 (1931–32), 69; Voss, H., *Die Malerei des Barock in Rom* (1924), p. 623; Castelnovi, G., 'Settecento minore: contributi per . . . Michele Rocca,' *Studies Dedicated to W. E. Suida* (1959), p. 336; *Census* (as Rocca).







149

Roman artist of the seventeenth century

148 ST. AMBROSE CONSECRATING ST. AUGUSTINE AS BISHOP SN 141

Canvas, 229.2 × 260.3 (90¹/₄ × 102¹/₂).

CONDITION: Some major losses due to tears in the canvas. Lower edge of canvas deteriorated. Rubbing in some areas. Darkened varnish.

PROVENANCE: Sir Richard Worsley; Earl of Yarborough sale, Christie, July 12, 1929 (no. 100 as Roman School); acquired John Ringling.

EXHIBITIONS: BI, 1850 (no. 74); Manchester AT (1857) (no. 822).

St. Augustine (354–430) was converted to Christianity in Milan through the preaching of St. Ambrose. After

training as a priest he was consecrated by Ambrose as bishop of Hippo near Carthage.

SN 141 on a verbal opinion by Longhi was attributed to the Roman School by Suida (1949). Some recent opinions have suggested a Milanese artist, but generally the stylistic elements in SN 141 point to Rome, but no satisfactory name has yet been proposed.

SOURCES: Waagen, Supp. p. 65 (attributed to Tintoretto); *Census* (as Italian or Roman, seventeenth century).

Sassoferrato (Giovanni Battista Salvi), 1609–1685

Trained with his father, Tarquin, and after he arrived young in Rome probably with Domenichino. Influenced by Raphael, Annibale Carracci, Guido Reni. Apart from Rome he worked in Florence and Umbria.

149 MADONNA AND CHILD SN 127 *π*

Canvas, 90.2 × 72.4 (35¹/₂ × 28¹/₂).

CONDITION: Scattered losses and some rubbing on the Madonna's shoulder and in St. John's near arm; otherwise in reasonable state. Conservation 1960.

VARIANT/COPY: Variant in the Hermitage, Leningrad; copy, formerly Baron von Huppmann Collection, Dresden.

PROVENANCE: Welbore Ellis Agar to 1806; Earl of Grosvenor; by inheritance Duke of Westminster; sale, Christie, July 4, 1924 (no. 49); acquired John Ringling.

Voss stated both SN 127 and the Hermitage variant to be derived from a painting by Pierre Mignard (engraved by F. de Poilly in the eighteenth century) and suggested a compositional relationship with *The Virgin and Child Embracing*, National Gallery, London, 740, which Levey dated very late and following an earlier design, SN 127 because of its mature quality can be reasonably dated 1645–55.

SOURCES: Young, J., *A Catalogue of the Pictures in Grosvenor House* (1821), p. 31 engraved; Voss, H., *Die Malerie des Barock in Rom* (1924), p. 516, pl. 217; *Census* (as Sassoferrato).

150 PORTRAIT OF CARDINAL PAOLO EMILIO RONDININI (1617–1678)

SN 128†

Canvas, 221 × 162.5 (87 × 64).

CONDITION: Some scattered losses but otherwise in good state. Conservation c. 1950.

DRAWING: Study for the Cardinal and detail of hands, black and white chalk, 38.1 x 22.7, squared for transfer, Windsor Castle, no. 897.

PROVENANCE: Viscount Ridley (before 1911); by inheritance Bromley Davenport; sale, Christie, July 28–29, 1926 (no. 116 as Maratta); with Martin; acquired John Ringling.

EXHIBITIONS: Grafton Gallery, 1911 (no. 50).

The sitter in SN 128 was referred to as Cardinal L in the 1926 sale. However, Waterhouse proposed Cardinal Rondinini (an engraved portrait appears in de Rossi, G., *Effigies, insignia . . . cardinalium defunctorum ab anno MDCLVIII*, pl. 23), an identification which strongly fits the facts. Rondinini was Treasurer to the Vatican during the War of Castro, 1642, and was elevated to Cardinal for his services in 1643. Between September 2 and 14, 1649, Castro was razed to the ground (Pastor, *History of the Popes*, 30, pp. 371–372). Borgognone and Maratta painted a picture glorifying the conquest of Castro c. 1650 (Doria Pamphili Gallery, Rome). Since SN 128 was originally attributed to Maratta there seems to be a relevant connection (an encamped army appears in the background

of SN 128). Since Velázquez' portrait of Innocent X (Doria Pamphili Gallery, Rome) of 1650 was much admired as the 'red' portrait at the time, it seems feasible to suggest that Sassoferrato was in his own SN 128 inspired to compete with another symphony of reds and thus a date c. 1651 would fit all the facts given above.

De Lépinay (file) is also convinced that SN 128 is now correctly identified, although he notes minor differences in the appearance of Cardinal Rondinini in the engraving referred to above.

The *Madonna and Child* by Sassoferrato in SN 128 is in the Marquess of Exeter Collection, Burghley House, Stamford, U.K.; no provenance is known for it but the 5th Earl was in Italy in the late seventeenth century buying Italian contemporaries of Sassoferrato. The Exeter *Madonna and Child* is derived from Sassoferrato's copy (Borghese Gallery, 382) of *The Macintosh Madonna* by Raphael now in the National Gallery, London (2069).

SOURCES: Blunt, A., and Cooke, H., *Roman Drawings at Windsor Castle* (1960), pp. 104–105, pl. 35; *Census* (as Sassoferrato).

NEAPOLITAN

Sebastiano Conca, 1680–1764

Trained with Solimena* in Naples; went to Rome in 1706 and finally returned to Naples in 1751 for the remainder of his life.

151 THE VISION OF AENEAS IN THE ELYSIAN FIELDS SN 168 *✓*

Canvas, 123.2 × 173.3 (48¹/₂ × 68¹/₄).

CONDITION: Good generally. Minor losses confined to the edges and some surface scratches. Conservation 1959.

OIL SKETCH: For the Florence variant in the Museum, Salzburg.

VARIANT: Turin Art Market; Galleria Ferroni, Florence; Holkham Hall, Norfolk, U.K.

PROVENANCE: Anon. English collection; with Weitzner, London; acquired John Ringling.

The subject is from Virgil, *Aeneid* 6.752–855. Aeneas is having described to him by his father, Anchises, his future destiny as founder of Rome and its dynasty of leaders.

Suida (1949) cited the mention by de Dominici (*Vite dei Pittori* . . . , III [1742], 666) of this subject as one of the paintings Conca sent to England, but this could as easily apply to the variant at Holkham Hall.

SN 168 is close in style and composition to the *Departure of Rinaldo* (formerly Palazzo Mazzuoli, Città della Pieve) which is signed and dated 1741. Presumably a date of c. 1735–41 would be reasonable for SN 168.

SOURCES: Suida, W., 'Three Newly Discovered Paintings,' *Art in America*, 32 (1944), 9; Sestieri, G., 'Contributi a Sebastiano Conca II,' *Commentari*, 21 (1970), 126, 131; *Census* (as Conca).

Francesco Desiderio (François Didier Nomé), 1593 – still active 1628

Originally from Metz in France, he arrived in Rome c. 1602 and possibly trained in the studio of Balthasar Lauri (father of Filippo Lauri). By c. 1610 he was in Naples where presumably he remained all his life. Nothing is known, however, of his career after the late 1620s.

152 A GOTHIC TOMB SN 215 *✓*

Canvas, 93 × 40 (36³/₈ × 15³/₄).

INSCRIBED/DATED: CI GIT MON COUSIN AIEUR SU . . . (remainder indecipherable) / 1618.

CONDITION: Some very minor losses and some rubbing but otherwise in good state. Conservation 1970.

PROVENANCE: Anon. English collection?; London Art Market; with Poggi, Rome; acquired Ringling Museum 1970.

There are two possible interpretations of the subject, depending on the reading of the inscription. Recently Lebensztejn (file) has proposed that the inscription is personal to the artist, being in French, his native language, and the reference to 'my cousin' might refer to a relative resident in Naples. However, the proposed reading of the decipherable words is 'Here lies my ancestral cousin Su . . .', 'aieur' (aieul?) being translated as 'ancestral' and not 'grandfather.' The more probable interpretation, allowing for what appears to be a deliberate 'wearing' of the lettering, is that Desiderio was creating a capriccio based on his enthusiasm for Gothic tombs, of which there are several in early Neapolitan churches, the most famous being Santa Chiara, with the splendid Gothic tomb (fourteenth

century) of Robert I of Anjou, King of Naples. In the vestibule of the same church above the arches there are reliefs depicting the life of St. Catherine which have inscriptions in a script very similar to that of SN 215.

The artist's intention therefore was to create an imaginary tomb for one of the Norman Crusader Knights who died going to or returning from the Holy Land, for above the recumbent knight is Salome receiving the head of John the Baptist and on analogy the knight lost his life defending his faith against the Saracens.

Lebensztejn further assumes SN 215 to be a com-

plete composition (the measurements being virtually identical to SN 633 below) but it could also be the right-hand third of a larger canvas, i.e., 94×132 , a size used by Desiderio. Indeed, a variant of the tomb in SN 215 appears in *The Circumcision in the Temple* (dated 1623), 121.3×148.8 , Yale Art Gallery, New Haven. Church interiors were a favourite subject of Desiderio.

SN 215 is one of the two earliest dated works of the artist, the other being *Martyrdom of St. Catherine* (dated 1617), Art Gallery, Southampton, U.K.

SOURCES: *Census* (not listed).





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153 MARTYRDOM OF ST. JANUARIUS

SN 633 *ru*

Canvas, 42.5 × 96.5 (16³/₄ × 38).

CONDITION: A few very minor losses; otherwise in good state.
Conservation 1950.

PROVENANCE: Moratilla, Paris (as Magnasco until 1942);
with Koetser, New York; acquired Ringling Museum 1950.

EXHIBITIONS: Ringling Museum, Sarasota, *The Fantastic
Visions of Monsù Desiderio* (1950) (no. 55).

In 1950 (Sarasota exhibition) the subject of SN 633 was still unidentified. Shortly after, however, it was correctly titled. St. Januarius (S. Gennaro) was an early Christian martyr who, under orders of Diocletian, was tortured and finally decapitated at Pozzuoli (near Naples) in A.D. 305. The Saint is particularly associated with the miracle of the liquefaction of his blood. Causa ('Francesco Nomé detto Monsù Desiderio,' *Paragone*, 7 [1956], 30–46) pointed out Desiderio's interest in the theatre and the composition of SN 633 is based on contemporary spectacle settings. The Jesuits, for instance, commenced their theatre productions in Messina, Sicily, in 1548. But more relevantly in Rome in 1622, the year of St. Ignatius' canonization, they staged a spectacle of his life and one scene was a square in front of the temple of Monserrat (Björström, P., 'Baroque Theatre and the Jesuits,' *Baroque Art: The Jesuit Contribution*, 1973/4, p. 101). Much later in the century Francesco Provenzale (1627–1704) composed the music for an opera, *Il Martirio di S. Gennaro*, performed in Naples in 1664. Since Provenzale had a long association with sacred music, it may be surmised that in Desiderio's time there was already some theatrical enactment of the martyrdom of St. Januarius.

The chronology of Desiderio's paintings is notoriously difficult but on the evidence above and since Callot's etchings *The Miseries and Disasters of War* come to mind in relation to the scale of the figures and architecture in SN 633, the date may well lie in the mid to late 1630s but this is speculative at best.

SOURCES: Réau, L., 'Deux Tableaux inédits de Monsù Desiderio,' *Beaux Arts*, August 10, 1942, p. 4; *Census* (as Nomé/Desiderio).



153

Luca Forte, active 1640–1670

Nothing is known of his life.

154 STILL LIFE WITH FRUIT SN 715 *rc*

Canvas, 78.9 × 104.7 (31¹/₁₆ × 41¹/₄).

SIGNED/INSCRIBED: *L.F.* left centre bottom; *Don Joseph Carrafas* below the bird.

CONDITION: A few scattered losses but otherwise in good state. Conservation c. 1960.

PROVENANCE: Mortimer Brandt, New York; acquired Ringling Museum 1961.

EXHIBITIONS: Ringling Museum, Sarasota, *Baroque Paintings of Naples* (1961) (no. 38).

Causa described Forte as the founder of Neapolitan still life and de Dominici (*Vite de' pittori... napoletani* [1742], 3, p. 293) seems to give the same impression, but otherwise there is nothing known of him.

Don Joseph Carrafas can possibly be identified with Giuseppe Carafas (the English or possibly French spelling of Joseph is inexplicable), the brother of the

Duke of Maddalona. Carafas was lynched during the revolt led by Masaniello in Naples in 1647 (see the painting of this lynching by Gargiulo, Museo di San Martino, Naples). If the inscription refers to this Carafas then SN 715 must have been painted around 1647. As Causa points out, the name could indicate ownership or dedication, probably the latter to account for the spelling of the name and therefore a date after 1647 would be appropriate. It is uncertain, however, whether such a date would fit Bottari's opinion that SN 715 is an early work of the artist because of its single plane composition and the highlighting, both characteristic of the circle of Blas de Ledesma, a Spaniard, whose works had some influence on early still life painting in Naples.

SOURCES: Sterling, C., *Still Life Painting* (revised ed., 1959), p. 63, pl. 62; Causa, R., 'Luca Forte e il primo tempo della natura morte napoletano,' *Paragone*, 145 (1962), 43; Bottari, S., 'Una traccia per Luca Forte...' *Arte antica e moderna*, 23 (1963), 244, fig. 103b; *Census* (as Forte).

Domenico Gargiulo (Micco Spadaro),
c. 1612 – c. 1679

Trained with Aniello Falcone. With Salvator Rosa* as a fellow pupil. He did much work in collaboration with Viviano Codazzi during 1639–47. He spent his career in Naples.

155 THE ISRAELITES CELEBRATING
DAVID'S RETURN SN 155 *π*

Canvas, 82.6 × 115.6 (32 1/2 × 45 1/2).

CONDITION: There are scattered losses on the upper left and along the foot of the canvas. The losses upper left due to an old tear. Conservation 1959.

VARIANT: A very similar version, Galleria d'Arte Antica, Rome, is attributed to G. B. Quagliata.

PROVENANCE: Unknown, probably London; acquired John Ringling.

EXHIBITIONS: Ringling Museum, Sarasota, *Baroque Painters of Naples* (1961) (no. 17 as Gargiulo).

The subject is from 1 Samuel 18:6–7: David's return after killing Goliath. Attributed by Suida (1949) to Bernardo Cavallino with whose style SN 155 has little in common. SN 155 was attributed convincingly by both Zeri and Coley (file) to Gargiulo in 1960–61. A painting of similar style and a landscape with numerous figures is *The Massacre of the Innocents*, sale, Parke-Bernet, New York, October 22, 1970 (no. 69).

SOURCES: *Census* (as Gargiulo).





155

Luca Giordano, 1634–1705

Trained with his father, Antonio, and was much influenced by Ribera. C. 1650 he was in Rome where he was influenced by Pietro da Cortona.⁹ A visit to Venice c. 1665–70; two to Florence, 1652–53 and 1682–83; and one to Spain, 1692–1702, broke his residence in Naples.

156 ADORATION OF THE SHEPHERDS

SN 156 *W*

Canvas, 86.4 × 142.2 (36 × 56).

CONDITION: Losses high up on the right, by the head of the leading shepherd and by the post to the left. Some scattered losses. Conservation 1961.

VARIANT: Variant, sale, Finarte, Milan, May 15–16, 1962, no.

24, 120 × 169, ex Rossi Collection, Forlì; a derivation, 96 × 187, Kunsthistorisches Museum, Vienna, 1597–234.

PROVENANCE: Unknown, probably London; acquired John Ringling.

EXHIBITIONS: Ringling Museum, Sarasota, *Baroque Painters of Naples* (1961) (no. 33); Brooks Memorial Art Gallery, Memphis, *Luca Giordano in America* (1964) (no. 6).

While both Gilbert (Exhibition, 1961) and Milkovitch (Exhibition, 1964) dated SN 156 1665–75, Ferrari dates it 1680–90 on the basis of the variant formerly at Forlì which Arslan, Bettini and Malagritti assigned to Giordano's stay in Florence where he would have seen Bassano's well-known *Adoration of the Shepherds*. The later date seems more acceptable.

SOURCES: Ferrari, O., and Scavizzi, G., *Luca Giordano* (1966), 1, 94, 2, 110, 313; *Census* (as Giordano).



156

157 THE FLIGHT INTO EGYPT SN 157 *π*

Canvas, 114 × 206.5 (60¹/₈ × 86³/₁₆).

CONDITION: Losses are located along the foot of the canvas, on the Angel's shoulder and in the putto on the left. Conservation 1965.

PROVENANCE: Duke of Rutland, Belvoir Castle, sale, Christie, April 16, 1926 (no. 16); with Rothschild; acquired John Ringling.

Ferrari (1966) dates SN 157 c. 1696 (Giordano was in Spain 1692–1702) because of its relationship with the painting of the same subject in the Convent of San Jerónimo, Guadalupe. While there are some differences (the poses of Joseph and the Angel), it is clear that both are derived from Murillo compositions that are in the Palazzo Bianca, Genoa, and another (close to SN 157) in the Hermitage, Leningrad.

Waagen, 3, does not mention SN 154 in his description of the paintings at Belvoir Castle.

SOURCES: Ferrari, O., and Scavizzi, G., *Luca Giordano* (1966), 2, 208; *Census* (as Giordano).

158 ALLEGORY OF FAITH, HOPE AND CHARITY SN 159 *π*

Canvas, 180 × 180 (70⁷/₈ × 70⁷/₈).

CONDITION: Due to uneven cleaning in the past there are traces of old darkened varnish and some minor rubbing; otherwise in good state. Conservation c. 1950.

VARIANT: A variant, 200 × 152, Eisner sale, Dorotheum, Vienna, February 27–29, 1928 (no. 247).

PROVENANCE: Conde Jose Gonzales Perez, Seville; with William Leuchars, London, 1874; possibly with A. L. Nicholson; acquired John Ringling.

EXHIBITIONS: Ringling Museum, Sarasota, *Baroque Painters of Naples* (1961) (no. 34).

There have been two interpretations of SN 159: (1) by Wind discussing the Eisner variant, the child as Hope

pointing out Faith (with a heart and a twig) to Charity (the traditional nursing mother); (2) by Lurie who saw Hope uniting Sacred and Profane Love. However, the discovery at Carter's Grove, Virginia, by Waterhouse (reported by Fredericksen) of two copies (falsely signed *Le Brun 1654*) of SN 159 and the Giordano *Allegory* (180.3 × 180.3, Getty Museum) introduces a shift in these interpretations, since obviously both allegories were conceived as a pair. Fredericksen proposed that the Getty work might refer to temporal and religious wealth or power. But Pietro da Cortona is not only the stylistic source of both works but the thematic source. In essence SN 159 and the Getty painting are a compression of the Cardinal Virtues depicted by Pietro in his Palazzo Barberini ceiling. An

earlier and simpler arrangement of these virtues by Raphael (Stanza della Segnatura, Vatican) may also be referred to.

The Getty painting shows a crowned woman clad in ermine with a lion under her foot extending a hand to receive a crown and sceptre brought from above by two putti. Another putto holds a cornucopia, another a chain. The crowned woman, her ermine cloak (ermine=purity) and the cornucopia are all symbols of Justice. The Lion is both an attribute of Fortitude and Prudence and the putto with the chain indicates Temperance (see de Tervarent, G., *Attributs et symboles dans l'art profane* [1958]). Thus the reading of these allegories should be Charity and Hope inspired by Divine Faith and Justice guided by Divine Provi-





dence (Fortitude, Prudence and Temperance are adjuncts of Justice).

Ferrari dated SN 159 in the late 1660s or early 1670s, i.e., shortly after Giordano's return from Venice to Naples, when passing through Rome on his way south would have revived his memory of Pietro da Cortona's ceiling *Triumph of Divine Providence*. There is no knowing when SN 159 and the Getty allegory were separated, but it is possible that Giordano sold both to a Spanish owner in Seville and the Getty work found its way to France.

SOURCES: Wind, E., 'Charity: The Case History of a Pattern,' *Journal of the Warburg Institute*, 1 (1938), 325-326, pl. 55d (the Eisner variant); Ferrari, O., and Scavizzi, G., *Luca Giordano* (1966), 1, p. 73, 2, p. 85; Lurie, A., 'Luca Giordano the Apparition of the Virgin . . .,' *Bulletin of the Cleveland Museum of Art*, 15 (1968), 50-51, fig. 22; Fredericksen, B., *Catalogue of Paintings in the J. Paul Getty Museum* (1972), p. 52, pl. 56; *Census* (as Giordano).

159 MARS AND VENUS WITH A CUPID

SN 160 *IL*

Canvas, 110 × 156 (46 × 69).

SIGNED: *Lucas / Jordanus / F.*

CONDITION: A few scattered losses. Overcleaning in the past has partially removed some of the halftones. Conservation 1961.

VARIANT: A variant, Denis Mahon Collection, London.

PROVENANCE: George Aufrère, London; Earl of Yarborough, 1804; sale, Christie, July 24, 1929 (no. 34); acquired John Ringling.

EXHIBITIONS: Manchester AT (1857) (no. 798); Ringling Museum, Sarasota, *Baroque Painters of Naples* (1961) (no. 32); Brooks Memorial Art Gallery, Memphis, *Luca Giordano in America* (1964) (no. 4).

Gilbert (Exhibition, 1961) gave a date of 1660; Milkovitch (Exhibition, 1964), 1650-60; but Ferrari preferred a date a few years after Giordano's visit to Venice, 1665-1670.

The composition is certainly based on Tintoretto. As to the provenance, SN 160 is unlikely to be the work cited and sketched by Gabriel de Saint-Aubin (130 × 156 cm; see Christie sale, April 7, 1970 [no. 109], a sale catalogue [1773] illustrated by Saint-Aubin of a collection belonging to Guillaume Martin or Pierre Lebrun) since there is a difference of 20 cm in the height measurement.

SOURCES: Ferrari, O., and Scavizzi, G., *Luca Giordano* (1966), 1, 63, 2, 82; *Census* (as Giordano).

Neapolitan artist of the seventeenth century

160 JOSEPH INTERPRETING THE DREAMS OF PHARAOH SN 145

Canvas, 92 × 128.9 (36 1/4 × 50 3/4).

CONDITION: Poor. Paint surface in general flaking condition. Several losses. Darkened varnish.

PROVENANCE: Unknown, probably London; acquired John Ringling.

Suida (1949) thought SN 145 to be by a North Italian artist and linked him with the obscure Nicolò di Stefano of Belluno (Galerie Harrach, Vienna). Most recent opinion has supported a Neapolitan painter. Judging from the low quality of SN 145 the artist was of little significance.

SOURCES: *Census* (as Naples, seventeenth century).

Neapolitan artist of the seventeenth century

161 THE FLAYING OF MARSYAS BY APOLLO SN 335 *IL*

Canvas, 175.9 × 239.4 (69 1/4 × 94 1/4).

CONDITION: Losses scattered overall. Uneven darkened varnish but otherwise in reasonable state. Conservation c. 1950.

PROVENANCE: Unknown, probably London; acquired John Ringling.

Suida attributed SN 335 to an Italian follower of Ribera, citing its dependence on the Ribera compositions at Musée Royale, Brussels, and San Martino Museum, Naples, both dated c. 1637, the principal difference being that Apollo and Marsyas are reversed. Ferrari has confirmed that SN 335 is not an early Giordano (his own version is in Capodimonte Museum, Naples). The Neapolitan artist responsible must be placed between Stanzione (the Reniesque features of Apollo) and Andrea Vaccaro (the anatomy, musculature and general tonality).

SOURCES: *Census* (not listed).





164

Neapolitan artist of the seventeenth century

162 A MALE BIBLICAL FIGURE (fragment) SN 531

Canvas, 109.2 × 73.7 (43 × 29).

CONDITION: Numerous losses caused by serious overcleaning in the past.

PROVENANCE: Unknown; acquired John Ringling.

An original work but of mediocre quality. The head and hands are ably but somewhat mechanically rendered. The drapery is ineptly handled.

SOURCES: *Census* (not listed).

Neapolitan artist of the seventeenth century

163 THE KISS OF JUDAS (fragment) SN 537

Canvas, 109.3 × 132 (43¹/₁₆ × 51¹⁵/₁₆).

CONDITION: Some flaking; darkened varnish.

PROVENANCE: Unknown; acquired John Ringling.

SN 537 is a somewhat coarsely painted work in a Pretiesque manner and presumably by a Neapolitan painter.

SOURCES: *Census* (not listed).

Pietro Novelli (Il Monrealese), 1603–1647

Trained with some unknown artist in Palermo. Influenced by Caravaggio and Ribera initially and Van Dyck who visited Palermo in 1624. C. 1632 he went to Rome, returning to Palermo through Naples c. 1633. He remained in Palermo for the remainder of his career.

164 THE VISION OF ST. JOHN THE EVANGELIST ON PATMOS SN 149

Canvas, 102.8 × 75.6 (40¹/₂ × 29³/₄).

CONDITION: The canvas trimmed on all sides. Minor losses scattered in the sky, the rocks and the drapery; otherwise in reasonable condition. Conservation c. 1960–62.

PROVENANCE: Unknown Italian collection, c. 1880; probably London Art Market (as Ribera); acquired John Ringling.

The subject comes from Revelation 12:1–4: St. John's vision of 'a woman clothed in the sun, and the moon under her feet . . . a great red dragon having seven heads. . . . And his tail drew the third part of the stars of heaven . . . and the dragon stood before the woman . . . to devour her child as soon as it was born.'

It is probable that Novelli knew of the now lost Caravaggio of the same subject mentioned by Mancini c. 1620 because of the close similarity to a *St. John Evangelist* by Tournier, Galleria Spada, Rome (particularly the two hands). The Tournier was earlier attributed to Novelli by Lavagnino (see *Caravaggeschi Francese* [Rome, 1973–74], p. 118).

The refinement of the head in SN 149 could be due



to Van Dyck's influence because SN 149 could antedate *La Morte del Giusto*, Galleria Nazionale, Palermo, dated 1626, i.e., c. 1624–25.

SOURCES: *Census* (as Novelli).

Salvator Rosa, 1615–1673

Trained with his uncle Domenico Greco. Influenced by Ribera and Aniello Falcone. In 1635 he went briefly to Rome but was in Naples again in 1638. In 1639 brief visit to Rome; 1640 to Florence; 1645 he was in Bologna; 1648 visited Venice, Padua, Mantua. In 1649 he settled finally in Rome.

165 ALLEGORY OF STUDY SN 152

Canvas, 136 × 95 (54⁵/₁₆ × 38¹/₈).

CONDITION: In generally good state. Conservation 1949.

VARIANT: A variant, head and shoulders only (canvas, 77 × 56), incorrectly inscribed as Borgognone with Giancarlo Baroni, Florence (*Burlington Magazine*, 110 [1968], 374, pl. xvi).

ENGRAVED: John Neagle, 1807; Richard Cooper, 1824 (frontispiece to *Lady Morgan's Life*).

EXHIBITIONS: BI, 1846 (no. 85).

PROVENANCE: Unknown Italian collection (c. 1759–63); 1st Earl Grosvenor; by inheritance Duke of Westminster; sale, Christie, July 4, 1924 (no. 38); with Leyton; acquired John Ringling 1925.

The subject of SN 152 has been long debated. By 1807 it was called a self-portrait of the artist, but Suida (1949) following Ozzola quite rightly rejected this identification for the features bear no resemblance to the known self-portraits of the artist (National Gallery, London; Metropolitan Museum, New York; Institute of Arts, Detroit; Palazzo Chigi, Saracini, Siena; Uffizi, Florence). Since then there have been attempts to identify the subject as a contemporary writer and alternatively as an allegory (Salerno) of Modern Poetry to be seen as a pendant to the painting *La Menzogna* (Pitti, Florence), representing Ancient Poetry. Nicolson, however, pointed out that SN 152 and *La Menzogna* are composed from differing viewpoints and therefore could hardly have been conceived as a pair.

The assumption that SN 152 is a portrait can be dismissed for portraits of the period are taken from either the full face or three-quarter viewpoint, not

from the indeterminate point between profile and three-quarter view of SN 152. In fact, the head is turned away even more than in *Lucrezia as Poetry* (Wadsworth Athenaeum, Hartford) for which the artist's de facto wife posed.

The allegory which fits SN 152 is from Ripa (*Iconologia* [1603], p. 478), *Studio*: a young man with a pale face, dressed modestly, seated, studying an open book held in the left hand, the right hand holding a pen, the light falling diagonally, and a cock. Rosa's variation has the scholar reflecting and omits the cock (emblem of vigilance and solicitude). The sombre tones, the diagonal light, the scholar's pale face illustrate very well Ripa's quotation which he wrongly ascribes to Juvenal (it is in fact from Persius, *Satire V*: 'At te nocturnis iuvat inpalescere chartis' ['But your delight has been to grow pale over nightly study']).

The date of SN 152, as Salerno has proposed on stylistic grounds, is c. 1649, just before Rosa left Florence for Rome.

The variant of the head and shoulders only of SN 152 might infer that a friend (Ricciardi?) might have posed for the allegory. It certainly does not represent Jacques Courtois (Borgognone); his *Self-Portrait* is in the Uffizi (cf. *Artisti alla Corte Granducale* [Florence, 1969], pp. 45–46, fig. 49).

Since Lady Morgan noted that SN 152 had been bought in Italy, it might have been purchased there by Dalton, Keeper of the King's Pictures, who also bought for the Earl of Grosvenor. Dalton was in Italy in 1759 and 1763.

SOURCES: Young, J., *A Catalogue of the Pictures at Grosvenor House* (London, 1821), p. 45, engraved; Lady Morgan, *Life and Times of Salvator Rosa*, 2, 365; Ozzola, L., 'Works of Salvator Rosa in England,' *Burlington Magazine*, 16 (1909–10), 149; Voss, H., *Die Malerei des Barock in Rom* (1924), p. 571; Salerno, *Salvator Rosa* (Milan, 1963), p. 120, pl. 28; Langdon, H., 'Salvator Rosa in Florence 1640–49,' *Apollo*, c (1974), 192, pl. 8; *Census* (as Rosa).

166 LANDSCAPE WITH A WIDE RIVER, WATERFALL AND THREE FIGURES IN THE FOREGROUND SN 153

Canvas, 81 × 135.5 (31⁷/₈ × 53³/₈).

CONDITION: In good state apart from some rubbing in the sky. Conservation 1968.



166

PROVENANCE: With Farrer; Robert Holford; Sir George Holford sale, Christie, July 15, 1927 (no. 93); acquired John Ringling.

SN 153 is an extremely fine landscape. Waagen's comment that it differed 'in manner from his general works' points up the closeness of its harmonic arrangement of using horizontals and subtle verticals to the landscapes of Poussin. SN 153 can reasonably be dated in the late 1650s.

SOURCES: Waagen, 2, 198; Benson, R., *The Holford Collection* (1927), p. 25, pl. 24; Salerno, L., *Salvator Rosa* (1967), p. 148; *Census* (as Rosa).

167 LANDSCAPE WITH A LAKE,
MOUNTAINS AND FIVE SOLDIERS
IN THE FOREGROUND SN 154†

Canvas, 121.9 × 207 (48 × 80 1/2).

CONDITION: In reasonably good state apart from rubbing in the sky and on the hills left. Conservation 1964.

ENGRAVED: Joseph Goupy, 1747.

PROVENANCE: Jonathan Richardson by 1745-46; by inheritance Jonathan Richardson Jr.; sale, Langford, February 18, 1772 (no. 17); probably George Aufrère, Chelsea; Earl of Yarborough, 1804; sale, Christie, July 12, 1929 (no. 86); acquired John Ringling.

EXHIBITIONS: BI, 1849 (no. 24); Manchester AT (1857) (no. 772); RA (1875) (no. 131).

SN 154 can probably be dated c. 1656 in comparison with *Banditti on a Rocky Coast* (Metropolitan Museum) in which Salerno (p. 124) noted the closeness of the figures to those in the etched Carlo de Rossi series (1656). SN 154 was in all probability in George Aufrère's collection since Waagen described it as one of the paintings which was in his possession. George Aufrère's daughter married the first Baron Yarborough in 1770 and his pictures inherited by her passed into the Yarborough Collection in 1804.

SOURCES: Waagen, 2, 86, Supp. p. 67; Salerno, *Salvator Rosa* (1967), p. 148; *Census* (as Rosa).

Nicolò de Simone, active 1640–1660

Few details are known of his life except that he worked for a long time as studio assistant to Massimo Stanzione.* According to de Domenici (*Vite . . . napoletani* (1742), 2, pp. 242–243) he travelled extensively (after Stanzione's death in 1756?), working in Spain and Portugal and finally returning to Naples in his old age.

168 ST. SEBASTIAN SN 144

Canvas, 131.1 × 108.6 (51⁵/₈ × 42³/₄).

SIGNED: Monogram NDS.

CONDITION: Some minor scattered losses and some rubbing but otherwise in good state. Conservation 1963.

PROVENANCE: Unknown, probably London; acquired John Ringling.

Suida (1949) following Voss attributed SN 144 to Antonio Zanchi (Venetian, 1631–1722). The same attribution was retained by Riccoboni. However, the monogram was discovered during conservation in 1963.

SN 144 exhibits the Neapolitan fusion of a Ribesque naturalism and, through de Simone's long association with Stanzione, the idealism of Guido Reni. An almost identical St. Sebastian type, only reversed, is in the Museo de Bellas Artes, Seville (523), recently attributed to an anonymous Neapolitan of c. 1630–50 (Perez Sanchez, A., *Caravaggio y el naturalismo español* [Seville, 1973], no. 40) but formerly to Ribera. Perez Sanchez has also proposed (*op. cit.*, no. 58) that a St. Sebastian of the same type is close to Simon Vouet, c. 1622. This might suggest a Caravaggio prototype since the Ribera *St. Sebastian*, Capodimonte Museum, Naples, on which SN 144 is clearly based (reversed), is dated 1631. A reasonable date for SN 144 would be in the 1650s.


SOURCES: Riccoboni, A., 'Antonio Zanchi,' *Saggi e Memorie*, 5 (1966), 53–134; *Census* (as de Simone).

Francesco Solimena, 1657–1747

Trained with his father, Angelo Solimena, and Francesco di Maria. He was influenced largely by Lan-

franco, Mattia Preti and Luca Giordano.* His career was spent in Naples.

169 JACOB AND RACHEL AT THE WELL

SN 158 

Canvas, 124.4 × 203 (49 × 80).

CONDITION: Losses are scattered along a 30-cm strip at the foot of the canvas. Some sinking of the darks. Conservation 1967.

PROVENANCE: Unknown, probably London; acquired John Ringling.

EXHIBITIONS: Ringling Museum, Sarasota, *Baroque Painters of Naples* (1961), p. 40 (as Solimena).

The subject is from Genesis 29:10: Jacob, who is serving Laban for seven years, rolls the stone away from the well so that Rachel, whom he eventually marries, may water her sheep.

Attributed to Giordano by Suida (1949) but this was refuted by Bologna who gave SN 158 its now correct attribution and with which Ferrari and Scavizzi concurred. SN 158 confirms Solimena's reputation as an animal painter and Bologna dates it early, c. 1684, near in style to the last frescoes of the Donna Regina and the artist's second altarpiece in the Carità. The animals can be compared to those in a vertical composition of the same subject in the Accademia, Venice, 871.

SOURCES: Bologna, F., *Solimena* (1958), p. 274; Ferrari, O., and Scavizzi, F., *Luca Giordano* (1966), 2, p. 311; *Census* (as Solimena).

Follower of Francesco Solimena

170 PIETÀ SN 166

Canvas, 47 × 66.4 (18¹/₂ × 26¹/₈).

CONDITION: Partial removal of halftones in the darks due to overcleaning in the past. Conservation 1950.

PROVENANCE: Unknown, probably London; acquired John Ringling.

An independent oil sketch of some quality in Solimena's manner but not by him, as Suida (1949) opined. Bologna (file) has made the interesting suggestion that SN 166 could be a youthful work of Domenico Vaccaro.

SOURCES: *Census* (as follower of Solimena).











172

Gaspare Traversi, 1732–1769

He trained with Solimena⁸ in Naples and settled in Rome, presumably in his early twenties.

172 THE DETECTED LOVE LETTER

SN 170 *U*

Canvas, 89 × 109.2 (35 × 43).

CONDITION: A few very minor losses; otherwise in good state. Conservation c. 1952.

PROVENANCE: Achillito Chiesa, Milan (to 1926–27); acquired John Ringling.

EXHIBITIONS: Pitti, Florence, *Mostra della pittura italiana del seicento e del settecento* (1922) (no. 136 as Giuseppe Bonito).

Longhi (1927) reattributed SN 170 (formerly Bonito) to Traversi in the basic text on the artist. *The Seduction*, which was also in the Chiesa Collection and also exhibited in Florence in 1922, can be seen as moral pendant to SN 170. Traversi also painted *The Secret Letter* (Banco di Napoli, Naples), which indicates that the artist was in the habit of making a thematic series of some of his works. Longhi included SN 170

in a group of major works which could be dated 1755–65.

SN 170 cannot be traced in the Chiesa sale, AAA, November 22, 1927, so presumably it was acquired through Art Market channels.

SOURCES: Longhi, R., 'Di Gaspare Traversi,' *Vita artistica* (1927), p. 159, fig. 21 (republished in Longhi, R., *Da Cimabue a Morandi* [1973], pp. 980, 982–983); Bachelli, R., and Longhi, R., *Teatro e immagini del settecento italiano* (Turin, 1954), pp. 91, 188; *Census* (as Traversi).

Andrea Vaccaro, 1604–1670

Trained in Naples with Gerolamo Imparato. Initially influenced by Caravaggio, later by Stanzione* and

through him by Guido Reni. He remained in Naples all his life.

173 ST. JOHN THE BAPTIST SN 148

Canvas, 177.8 × 124.4 (70 × 49).

CONDITION: Losses are mainly located across the near shoulder of St. John and in the drapery over his knee. Minor losses scattered elsewhere. Conservation 1971.

PROVENANCE: Unknown, probably London; acquired John Ringling.

The attribution by Voss and adopted by Suida (1949) has not been questioned. SN 148 belongs to the artist's Caravaggio phase and can probably be dated in the 1630s, i.e., between *S. Ugo Ordering the Building of Lincoln Cathedral*, Certosa di S. Martino, Naples, and the *Massacre of the Innocents*, Capodimonte Museum, Naples.

SOURCES: *Census* (as ascribed to Andrea Vaccaro).



COPIES

After Albani

174 THE REST ON THE FLIGHT INTO EGYPT SN 121

Canvas, 75×95.2 ($29\frac{1}{2} \times 37\frac{1}{2}$).

CONDITION: Some scattered losses. The sky rubbed. Conservation 1946.

ORIGINAL/VARIANT: Untraced; a variant copy, Royal Museum, Copenhagen, 105.

PROVENANCE: Earl of Yarborough sale, Christie, July 13, 1929 (no. 5); with Newton; acquired John Ringling 1929.

EXHIBITIONS: BI, 1849 (no. 4).

Voss cites a version formerly in the Stroganoff Collection which may have been the work from which SN 121 was derived since both have many common motifs and a similar format.

Another Albani original (copper, 42.5×31) still in the Yarborough Collection has similar motifs to SN 121, suggesting that the original was a larger variant and probably of about the same date, c. 1635–45 (*England and the Seicento* [Agnew, London, 1973], no. 2).

SOURCES: Waagen, 2, 87, Supp. p. 67; Voss, H., 'Die Flucht nach Aegypten,' *Saggi e Memorie*, 1 (1957), 38, pl. 13; Olsen, H., *Italian Paintings and Sculpture in Denmark* (Copenhagen, 1961), pp. 29, 82; *Census* (as Albani).

After Archimboldo

175 AUTUMN SN 672

176 SPRING SN 673

Both canvas, 74.6×96.5 ($29\frac{3}{4} \times 38$).

CONDITION: Scattered minor losses throughout.

ORIGINAL: Untraced set of seasons.

PROVENANCE: Serge Roche, Paris; Walter P. Chrysler, Jr.; with Julius Weitzner; acquired Ringling Museum 1954.

The handling of both SN 672 and SN 673 is too flat and uninspired to be by Archimboldo himself. Sluys (file) rejected both as original and suggested the same copyist as the painter of *La Signora di Buon Gusto*, Schloss Ambras, Austria.

SOURCES: Geiger, B., *I Dipinti Ghibibizzosi di Giuseppe Archimboldo* (1954), p. 146 (SN 672), pl. 55 (SN 673) (both listed incorrectly as Neger Collection, Paris); *Census* (as Archimboldo Studio).

After Federico Barocci

177 HOLY FAMILY SN 35

Canvas, 133.3×99 ($52\frac{1}{2} \times 39$).

CONDITION: The painting is unfinished. Scattered losses. Conservation 1961.

ORIGINAL/COPY: *Madonna della Gatta*, Uffizi (ruined by fire); a variant copy (formerly Metropolitan Museum; formerly Orléans Collection), sale, Parke Bernet, February 15, 1973 (no. 22).

PROVENANCE: Casa Benamati (Chapel), Gubbio (?); William Patoun, 1783; by donation Sir Abraham Hume, Bt.; Earl of Brownlow sale, Christie, May 24, 1928 (no. 320); acquired John Ringling.

Stylistically the copy was made probably in the late seventeenth century. Olsen tentatively identified SN 38 with the copy known to have been in the Casa Benamati.

SOURCES: Olsen, H., *Federico Barocci* (Stockholm, 1962), p. 189; *Census* (as copy after Barocci).

After Jacopo Bassano

178 THE MOCKING OF CHRIST SN 92

Copper, 38.7 × 31.7 (15¹/₄ × 12¹/₂).

CONDITION: Poor. A great number of scattered losses.

ORIGINAL: Possibly Musée Brest, 122 × 182.5, inv. no. 65-189-1.

PROVENANCE: Unknown.

A very poor work probably by a nineteenth-century copyist.

SOURCES: *Census* (as Francesco Bassano Studio).

179 THE ENTOMBMENT OF CHRIST

SN 93

Canvas, 125.4 × 162.2 (49³/₄ × 63⁷/₈).

CONDITION: Scattered losses with most in the figures on the right.

ORIGINAL/VARIANT: After a lost work by Jacopo, c. 1580; a variant, Art Gallery, Sheffield, U.K.

PROVENANCE: Unknown, probably London.

A copy of fair competence and possibly by a contemporary follower.

SOURCES: Arslan, W., *I Bassani* (1959), 1, 369, 2, pl. 205; *Census* (as Jacopo Bassano Studio).

180 A SCENE OF COUNTRY LIFE SN 94

Canvas on panel, 73.7 × 94 (29 × 37).

CONDITION: Undercleaned at some time, leaving traces of old varnish. Some losses top right and several abrasions on the left side. Conservation c. 1950.

ORIGINAL: Untraced.

PROVENANCE: Unknown, probably London.

SN 94 is clearly derived from a work by Jacopo but may be in fact an independent variant. Because of its good quality SN 94 can be ascribed to a contemporary in the Bassano Studio.

SOURCES: Arslan, W., *I Bassani* (1959), 1, 369 (as workshop); *Census* (as Jacopo Bassano Studio).

After Annibale Carracci

181 ST. JOHN THE BAPTIST POINTING OUT CHRIST SN 114

Canvas, 132 × 96.5 (52 × 38).

CONDITION: Darkened varnish.

ORIGINAL: A lost work formerly in the Chigi Collection, Rome.

PROVENANCE: Sir Richard Worsley, 1804; by inheritance Earl of Yarborough; sale, Christie, July 12, 1929 (no. 16); with Newton; acquired John Ringling 1929.

EXHIBITIONS: BL, 1850 (no. 31).

SN 114 is not such 'a poor' copy as Posner described it, but possibly related to the Mola Studio (the very large eyes). The lost original by Annibale is preserved in an engraving by Pietro del Po. In this context a painting of very similar composition, except the Baptist is half length, ascribed to Sebastian Bourdon (Musée des Augustins, Toulouse) and previously attributed to Poussin, points to Annibale's work as an important prototype.

SOURCES: Waagen, Supp. p. 65 (as Annibale); Posner, D., *Annibale Carracci* (1971), p. 59; *Census* (as Annibale Carracci follower).

After Dolci

182 THE 'BLUE' MADONNA SN 136

Canvas, 53.3 × 38.7 (21 × 15¹/₄).

CONDITION: Some minor losses but otherwise in good state. Conservation c. 1950.

ORIGINAL: Untraced.

PROVENANCE: Robert Holford; Sir George Holford sale, Christie, July 15, 1927 (no. 43); acquired John Ringling.

Attributed to Carlo Dolci by Suida (1949), but the quality is not good enough for an autograph work. SN 136 represents a Dolci type, but is generally weaker in execution and more sentimental in conception than any comparable work by Dolci himself.

SOURCES: Benson, R., *The Holford Collection* (1924), p. 72, pl. 63; *Census* (as Dolci).

After Gaspard Dughet

183 LANDSCAPE WITH ORPHEUS AND EURYDICE SN 363

Canvas, 155.9 × 225.4 (61³/₈ × 88³/₄).

CONDITION: Scattered losses in the lower half of the canvas and in top right of the sky. Discolored varnish.

ORIGINAL: Stourhead, Wiltshire, U.K.

PROVENANCE: New York collection; anon. sale, AAA, October 30–31, 1929 (no. 193); acquired John Ringling.

The handling of SN 363 is the flat and mechanical rendering of a copyist possibly of the eighteenth century. The original at Stourhead (see Chiarini, M., 'Gaspard Dughet: Some Drawings Connected with Paintings,' *Burlington Magazine* [1969], p. 754, fig. 60) can be dated, according to Marie-Nicole Boisclair (file), after the Colonna fresco cycle of 1658–62.

SOURCES: *Census* (not listed).

After Giampetrino (Giovanni Pedrini)

184 LUCRETIA SN 40

Panel, 71.8×55.2 ($28\frac{1}{4} \times 21\frac{3}{4}$).

CONDITION: Scattered losses throughout. Scratched and abraded.

ORIGINAL: Untraced; variant, Kress (K346), University of Wisconsin, Madison.

PROVENANCE: Unknown, probably London.

SN 40 is on a thin softwood panel and probably is a nineteenth-century *superchérie* intended to satisfy the uncritical enthusiasm for such Leonardesque subjects.

SOURCES: *Census* (as Giampetrino).

After Giordano

185 A BACCHANAL SN 161

Canvas, 180.5×296.8 (71×117).

CONDITION: Major losses are on the left side and in the centre on the lower half of the canvas. Conservation 1947–49.

ORIGINAL: Untraced.

PROVENANCE: Jean Désvignes, Paris; sale, AAA, December 1929 (no. 74); acquired John Ringling.

EXHIBITIONS: Binghamton, New York, *Giordano in America* (1964) (no. 40 as Giordano).

Accepted by Voss (certificate before 1949) and Milkovitch (1964) as original. SN 161 is quite clearly by another hand than Giordano's. Elements from both Giordano and Ribera but coarser in expression point either to a studio assistant (Ferrari and Scavizzi) or an independent Neapolitan.

SOURCES: Ferrari, O., and Scavizzi, G., *Luca Giordano* (1966), 2, 311 (as Studio); *Census* (as Giordano Studio).

186 SUSANNAH AND THE ELDERS SN 162

Canvas, 124.9×146.7 ($49 \times 59\frac{1}{2}$).

CONDITION: There are losses throughout and considerable rubbing due to overcleaning. Darkened varnish.

ORIGINAL: Untraced.

PROVENANCE: Anon. sale, Christie, July 8, 1929 (no. 99 as Titian); acquired John Ringling.

An indifferent copy but obviously representing Giordano.

SOURCES: *Census* (as Giordano Studio).

After Guardi

187 RIVA DEGLI SCHIAVONE SN 188

Canvas, 56.5×92.7 ($22\frac{1}{4} \times 36\frac{1}{2}$).

CONDITION: Darkened varnish; otherwise fair state.

ORIGINAL: Untraced.

PROVENANCE: Unknown, probably London; acquired John Ringling.

Suida (1949) thought SN 188 close in manner to Marieschi but Guardi seems to be the more obvious source.

SOURCES: *Census* (as Marieschi imitator).

188 CHURCH OF S. NICOLÒ DI LIDO

SN 191

Canvas, 40×59 ($15\frac{3}{4} \times 23\frac{5}{8}$).

CONDITION: Some minor scattered losses; otherwise fair state. Conservation 1947–49.

ORIGINAL: Untraced.

PROVENANCE: Unknown, acquired John Ringling.

Morassi described SN 191 as very doubtful; it is, in fact, quite unacceptable as autograph.

SOURCES: Morassi, A., *Guardi* (1973), 1, no. 643; *Census* (as Guardi).

189 THE PIAZZETTA TOWARDS S. GIORGIO MAGGIORE SN 192

Canvas, 39.4×74.3 ($15\frac{1}{2} \times 29\frac{1}{4}$).

CONDITION: Darkened varnish. Some minor losses.

ORIGINAL: Akademie der Bildenden Künste, Vienna, 455.



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no. 69-2-1; a variant copy, Kassel, formerly Duc de Taillard, sale, Paris, March 22, 1756.

PROVENANCE: Duke of Westminster sale, Christie, July 4, 1924 (no. 14); acquired John Ringling 1924.

In 1651 Guercino sold a picture of this subject to Giacomo Zanone. Suida (1949) was in error over the provenance of SN 125. Felibien (*Entretiens sur les vies des peintres*, 3, 414) reported this subject as being in the collection of Abbé Mey de Lyon c. 1705 as was also a *Reuben with His Younger Brother* (see above); these may well have been the originals, and the work at Brest can probably be identified as one of these.

SOURCES: Louvre, Paris, *Renaissance du Musée de Brest* (1974-75), p. 19, fig. 9; *Census* (as Guercino Studio).

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194 THE MAGDALEN MEDITATING

SN 126 *rv*

Canvas, 119.8 × 96.5 (47 × 38).

CONDITION: Good. Conservation 1947.

ORIGINAL: Capodimonte Museum, Naples, 1680.

PROVENANCE: Bolognese collection; with Buchanan, 1839; Robert Holford; Sir George Holford sale, Christie, July 15, 1927 (no. 61); acquired John Ringling.

SN 126 is a copy of good quality and since stylistically it shares a great deal in common with SN 131 (cat. no. 130) it seems reasonable to attribute it to Benedetto Gennari the Younger.

SOURCES: *Census* (as Guercino Studio).



After Licinio

195 A PORTRAIT GROUP SN 68

Canvas, 96×134.6 ($37\frac{3}{4} \times 53$).

CONDITION: Darkened varnish.

ORIGINAL: Accademia, Venice.

PROVENANCE: De Bathe sale, Sotheby, May 13, 1931 (no. 21A); acquired John Ringling.

The modelling of both drapery and the flesh areas is hard and insensitive, typical of a mechanical copyist.

SOURCES: *Census* (as copy after Licinio).

After Magnasco

196 LANDSCAPE WITH A RIVER SN 181

Canvas, 75.6×114.7 ($29\frac{3}{4} \times 45$).

CONDITION: Darkened varnish but otherwise fair state. Conservation 1947.

ORIGINAL: Untraced.

PROVENANCE: Unknown, probably London; acquired John Ringling.

Too many inconsistencies in the handling and an overall feebleness of expression reveal a copyist.

SOURCES: *Census* (as Magnasco follower).

197 A STORMY SEA SN 659

Canvas, 117.1×90.2 ($46\frac{1}{8} \times 35\frac{1}{2}$).

CONDITION: Some rubbing in the sky. Darkened varnish.

ORIGINAL: Untraced.

PROVENANCE: Ahlmann, Germany; with Schaeffer, 1952; acquired Ringling Museum 1952.

SN 659 is quite a spirited work but the figures are too coarsely painted and there are too many clichéd passages to allow an attribution to Magnasco himself; in all probability it is by a close follower.

The pair to SN 659 is in a private collection in the United States.

SOURCES: *Census* (as Magnasco).

After Michelangelo

198 VENUS AND CUPID SN 29

Canvas, 82.9×95.9 ($32\frac{3}{8} \times 37\frac{3}{4}$).

CONDITION: Scattered losses. Darkened varnish.

ORIGINAL: Cartoon and painting (lost) by Michelangelo, preserved in a copy by Pontormo (Uffizi).

PROVENANCE: Unknown, probably London; acquired John Ringling.

The copy reproduces the figures only. Both Suida (1949) and Gregori (file) suggested that the author was a seventeenth-century Flemish artist.

SOURCES: *Census* (as copy after Michelangelo).

After Moroni

199 PORTRAIT OF LODOVICO DI TERZI SN 107

Canvas, 51.4×40.6 ($20\frac{1}{4} \times 16$).

CONDITION: Some minor losses but otherwise good state. Conservation 1958.

ORIGINAL: National Gallery, London, 100.2 \times 81.3

PROVENANCE: Unknown, probably London; acquired John Ringling.

A fairly old copy and possibly to be identified with that mentioned by F. Lendor (G. B. Moroni [1939], p. 130) as being in the National Museum, Stockholm, but Gould (*The Sixteenth Century Italian Schools* [1962], p. 115) reported that it was not there.

SOURCES: *Census* (as copy after Moroni).

After Francesco de Mura

200 THE VIRGIN RECEIVING ST. LOUIS GONZAGA SN 165

Canvas, 153.9×103.3 ($60\frac{3}{4} \times 40\frac{1}{2}$).

CONDITION: Many scattered losses, several grouped in the centre of the canvas. Some rubbing.

ORIGINAL: Oil *bozzetto* of the same subject, Capodimonte Museum, Naples, for the finished work in the Sacristy of Il Gesù Vecchio, Naples.

PROVENANCE: Art Market, Boston, late 1920s; acquired John Ringling.

Attributed to Solimena by Suida (1949) but Voss (verbal) had already proposed Francesco Mura. Although quite an accomplished hand was responsible for SN

165, its overall hardness in both form and color tones and some uncertainty in relating forms to their proper plane (the putti at the top) reveal a copyist. Causa (file) was of this opinion.

SOURCES: *Census* (as Mura).

After Marco d'Oggiono

201 MADONNA AND CHILD SN 39

Panel, 52 × 41.9 (20¹/₂ × 16¹/₂).

CONDITION: Poor. Fairly extensive flaking.

ORIGINAL: Unknown, but probably derived from original compositions in the Louvre, Musée Nîmes, Ambrosiana (Milan) and University Museum (Princeton).

PROVENANCE: Marchese Fossi, Florence; anon. sale, Anderson Galleries, New York, 1931 (no. 634, pl.); acquired John Ringling.

SN 39 cannot be accepted as an original although described as such by Suida (1949). The handling of both form and modelling is too inept to be ascribed to anyone but a later copyist.

SOURCES: *Census* (as Marco d'Oggiono).

After Raphael

202 LA VIERGE AU VOILE SN 31

Canvas (tondo), 111.7 (44).

CONDITION: Varnish very darkened.

ORIGINAL: Probably the version now in University Museum, Princeton, N.J., formerly Duke of Westminster.

PROVENANCE: Unknown, probably London; acquired John Ringling.

Probably by a nineteenth-century copyist.

SOURCES: *Census* (as copy after Raphael).

203 THE JUDGEMENT OF PARIS SN 32

Panel, 62.6 × 45.7 (24⁵/₈ × 18).

CONDITION: Poor. Scattered losses and flaking surface.

ORIGINAL: Left to centre side of Marcantonio Raimondi's engraving after Raphael.

PROVENANCE: Unknown, probably London; acquired John Ringling.

Suida (1949) suggested a late sixteenth-century Italian copyist and cited Voss' verbal opinion that the author might be Ippolito Andreasi (1548–1604), a follower of Giulio Romano.

SOURCES: *Census* (as copy after Raphael or Andreasi).

204 ADORATION OF THE KINGS SN 595

Canvas, 29.8 × 43.2 (11³/₄ × 17).

CONDITION: Good.

ORIGINAL: Vatican, Rome, predella *Adoration* with alterations and omissions.

PROVENANCE: Unknown, acquired John Ringling.

SN 595 seems to be a deliberate pastiche by a nineteenth-century copyist.

SOURCES: *Census* (not listed).

After Guido Reni

205 DAVID WITH THE HEAD OF GOLIATH SN 117 *W*

Canvas, 230 × 170 (90¹/₄ × 68).

CONDITION: Some old damages but otherwise in fairly good condition despite the disfiguring presence of 'ultramarine sickness' in the blues. Conservation c. 1952.

DRAWING: For the original head and shoulders of David, black and red chalk, 340 × 238 mm, O. Kurz, *Bolognese Drawings at Windsor Castle* (London, 1955), p. 117, no. 343, fig. 60.

ORIGINAL/COPIES: Head and shoulders of David (Kunsthistorisches Museum, Vienna, 557; Residenz Salzburg). A copy (Galleria Nazionale, Roma, 1375); Head and shoulders, a copy (Galleria Pallavicini, Rome, 353).

PROVENANCE: Mattio del Fama, Bologna; Dott. Pellegrini; Sir Richard Worsley, 7th Baronet; by inheritance, 1805, the Earl of Yarborough; sale, Christie, July 13, 1929 (no. 77); acquired John Ringling.

EXHIBITIONS: BI, 1849 (no. 41); *La Mostra di Guido Reni* (Bologna, 1954), no. 7 (as Reni).

Despite SN 117's being a very competent painting, its style is inconsistent with Reni's of c. 1604–05. It is certainly a Bolognese seventeenth-century copy and its author is possibly G. A. Sirani or Pasinelli, but this is only surmise.

Gnudi and Cavalli accepted SN 117 as authentic, but Kurz has rejected it twice, in 1937 and in 1955 in his catalogue of Bolognese drawings at Windsor,



maintaining that the variant fragment at Vienna is all that survives of the original and that SN 117 and the Galleria Nazionale work are copies. The Pallavicini variant is not of the same model as SN 117, the model being younger and with a different hair style; it is probably a copy of some later variant. Malvasia (*Felsina Pittrice* [Bologna, 1678]) is not very helpful—on page 79 he writes of such a subject where the 'wild looking head of Righettone Speciale' was the model for that of Goliath, and that of Cavaliere Bellini served for David; on page 88 he refers to a 'famous' David for which the 'page of Pordenone' copied by Reni in his youth was used as a model; on page 41 he cites what must be the Louvre painting, 'the David companion of Judith . . . now belonging to his Christian Majesty.' It certainly looks as though the same model served for the Louvre painting (Gnudi and Cavalli, p. 56, no. 10, pl. 14) as for SN 117 and both are dated close together by these authors. Presumably SN 117, with the open landscape (reminiscent of Venetian types) on the left, postdates the Louvre work which is a closed composition. Garboli and Baccheschi date the original (pl. 34b) 1605.

SOURCES: Waagen, *Galleries and Cabinets in Great Britain* (London, 1857), p. 67; Kurz, O., 'Guido Reni,' *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, 11 (1937), 2.9; Gnudi, B., and Cavalli, G. G., *Guido Reni* (Florence, 1955), pp. 39, 57, pl. 15; Garboli, C., and Baccheschi, E., *L'Opera completa di Guido Reni* (Milan, 1971), no. 34a; *Census* (as Reni).

206 BIRTH OF ST. JOHN THE BAPTIST SN 118

Canvas, 199.4 × 177.8 (78 1/2 × 70).

CONDITION: Due to severe overcleaning in the past there is a serious loss of modelling throughout. Scattered small losses. Bottom right deteriorated through flaking paint. Conservation c. 1952.

ORIGINAL/VARIANT: The original is untraced; *Head of St. Elizabeth*, 51 × 39, Pitti.

PROVENANCE: Henry Harris, 1924; with Agnew, 1928; acquired John Ringling.

EXHIBITIONS: Pitti, Florence, *Mostra della pittura italiana del seicento e del settecento* (1922) (no. 814).

SN 118 cannot be accepted as an original but there is no doubt that it represents a lost Reni composition. The Pitti *Head of St. Elizabeth* (Garboli, no. 7) is also doubtful but its existence supports the above observa-

tion. SN 118 depends on the composition in general and on certain figures in particular of Reni's *Birth of the Virgin*, Cappella d'Annunziata, Palazzo Quirinale, Rome, dated 1609–11. The style of SN 118 is consistent with works by Reni dated c. 1611–c. 1620.

No opinion can be offered as to the author of SN 118 except that it is seventeenth century and probably Bolognese.

SOURCES: Borenius, T., Review of Pitti, 1922, Exhibition, *Dedalo*, 3 (1922–23), 94; Garboli, C., and Baccheschi, E., *L'Opera completa di Guido Reni* (Milan, 1971), no. 29; *Census* (as Reni).

207 EUROPA AND THE BULL SN 120

Canvas, 177.9 × 170.8 (70 × 67 1/4).

CONDITION: Poor. Paint in a general flaking condition. Darkened varnish.

ORIGINAL: Untraced, but the work in the Denis Mahon Collection, London, 174 × 129, is the basic model.

PROVENANCE: Unknown, probably London; acquired John Ringling.

A not particularly competent copy. As SN 120 has two cupids and the Mahon original has only one, it is thus probable that SN 120 represents another version now lost.

SOURCES: *Census* (not listed).

After Ercole di Roberti

208 DEATH OF THE VIRGIN SN 44

Canvas, 222.1 × 327.7 (87 1/2 × 129).

CONDITION: Major losses on the left-hand side due to tears. Varnish much darkened.

ORIGINAL: Centre section of the fresco (destroyed) in the Cappella Garganelli, Sagrestia, of S. Pietro, Bologna. Copy of another section in the Louvre.

PROVENANCE: Italian collection till c. 1760; Catholic chapel, Virginia Street, Wapping, London; St. Patrick's Church, London, 1879–1926; with A. Ruck; acquired John Ringling 1927.

SN 44 is a copy made in the very late sixteenth century when a companion copy, *The Crucifixion* (the lower section), was made from the same fresco cycle (Pinacoteca, Bologna). The original frescoes were purchased by the Marchese Tanari but were totally ruined during restoration.



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Crowe and Cavalcaselle, 6 (1914), 198, 203 ('by a clever imitator'); Benson, R., *The Holford Collection* (1927), p. 25 ('later version'); Freedberg, S. J., *Andrea del Sarto* (1963), 2, p. 110; Sherman, J., *Andrea del Sarto* (1965), p. 252; *Census* (as copy after Andrea del Sarto).

212 PIETÀ SN 522 π

Canvas, 104.2 × 134.6 (41 × 53) with added strips; original size 97.8 × 121.9 (38 1/2 × 48).

CONDITION: Good.

ORIGINAL: Kunsthistorisches Museum, Vienna, panel, 99 × 120.

PROVENANCE: H. A. J. Munro of Novar; with Rutter; Earl of Dudley sale, Christie, June 25, 1892 (no. 87); with Agnew; J. Ruston sale, Christie, May 21, 1898 (no. 97); Sir William Farrer sale, Christie, March 23, 1912 (no. 62); with Clements; Viscount Scarsdale of Kedleston sale, Christie, July 18, 1930 (no. 113); with Newton; acquired John Ringling 1930.

This is the untraced copy listed by Freedberg and Shearman, except that it is canvas, not panel. Shearman's observation about the Vienna work's being cut down on both sides is not true since the original size of SN 522 is only minimally different. Freedberg confuses the provenance of SN 522, citing Mrs. Johnstone as an

owner (see Crowe and Cavalcaselle [1914], 6, pp. 180–181, n. 5) who probably possessed the other copy cited by Freedberg.

The Vienna work has been identified convincingly with the *Pietà* mentioned by Vasari as being in the room of Angelo Aretino in SS. Annunziata, Florence. Since it is probable that the Vienna work was purchased by the Duke of Buckingham c. 1622 in Paris, SN 522 would have been made to replace the original about that time. SN 522 is a work of excellent quality and it seems plausible to attribute it to Felice Ficherelli, who was seventeen or eighteen in 1622.

Ficherelli not only copied Andrea del Sarto but also Perugino and Raffaellino del Garbo. His patron, Alberto d'Ottavio de' Bardi, appears to have commissioned a number of these. For a comparison with Ficherelli's original work, itself influenced by Francesco Furini, Cantelli ('Precisazioni sulla pittura fiorentina del seicento,' *Antichità Viva* [1971], 10/4, pp. 6–10) provides the most recent study.

SOURCES: Waagen, 2, 132 (in H. A. J. Munro of Novar Collection as 'a most careful and excellent repetition'); Freedberg, S., *Andrea del Sarto* (1963), 2, pp. 90–91 (as untraced); Shearman, J., *Andrea del Sarto* (1965), 2, pp. 245–246, copy 1 (as untraced); *Census* (not listed).

After Tiepolo

213 A BRIDAL COUPLE SN 185

Canvas, 53.3 × 26.3 (20⁷/₈ × 10³/₈).

CONDITION: Poor. Scattered losses throughout; almost a total loss of paint along the foot.

ORIGINAL: Partial copy after the Cornaro family fresco, National Gallery, Canberra, formerly Contini Bonacossi Collection, Florence.

PROVENANCE: Unknown, probably London; acquired John Ringling.

SN 185 is a nineteenth-century copy of no great merit.

SOURCES: *Census* (as Tiepolo follower).

After Tintoretto

214 ADAM ASLEEP IN A ROCKY LANDSCAPE SN 76

Canvas, 81.2 × 157.4 (32 × 62).

CONDITION: Poor. Badly rubbed and darkened varnish.

ORIGINAL: Unknown.

PROVENANCE: Venetian collection, 1882; Sir George Holford sale, Christie, July 15, 1927 (no. 78 as Palma Giovane).

EXHIBITIONS: RA, Winter 1887 (no. 128 as School of Tintoretto).

The handling is clumsy and inept. It is possible, however, that Palma Giovane rather than Tintoretto was the author of the original.

SOURCES: Benson, R., *The Holford Collection* (1927), p. 42, pl. 77 (as Palma Giovane); *Census* (as Tintoretto follower).

215 PORTRAIT OF A YOUNG MAN SN 77

Canvas, 56.2 × 48.2 (22¹/₈ × 19).

CONDITION: Numerous losses; considerable rubbing; darkened varnish.

ORIGINAL: Unknown.

PROVENANCE: Art Market, Lucerne, 1928; with Böhler; acquired John Ringling.

SN 77 is in such a wrecked condition that no comment can be made.

SOURCES: *Census* (as Venetian, sixteenth century).

216 PORTRAIT OF PRIAMO DA LEZZE, PROCURATOR OF S. MARCO SN 80

Canvas, 120.6 × 102.8 (47¹/₂ × 40¹/₂).

INSCRIBED: TWICE: PRIAMUS LECIVS / D MARCI PROCVR.

CONDITION: Some rubbing but otherwise good. Conservation c. 1948.

ORIGINAL/VARIANT: Original, Galleria Pallavicini, Rome, 98.7 × 78.8; variant, bust only, Accademia, Venice.

PROVENANCE: With Böhler; acquired John Ringling.

Priamo da Lezze was appointed Procurator in 1556 and died the following year. The attribution to Domenico Tintoretto by Suida (1949) was accepted by Oehler, but Zeri reasonably returned the Pallavicini work to Jacopo. In comparison with SN 80 the Pallavicini portrait seems, from the photograph, to be much more fluently painted. In SN 80 the modelling of the face and the hair is slightly mechanical; thus it is more probably an able workshop copy.

SOURCES: Venturi, *Storia dell'arte* . . . (1929), 9/4, p. 600, pl. p. 598 (as Jacopo); Berenson, *Italian Pictures* (1932), p. 563

(as Jacopo); Oehler, L., 'Das Tintoretto—Bildnis der Kasseler Galerie,' *Festschrift für Harold Keller* (1963), p. 259, fig. 4 (as Domenico); Zeri, F., *Galleria Pallavicini in Roma* (1959), pp. 262–263; Rossi, P., and Palluchini, A., *Opera completa di Tintoretto* (1972) (as Tintoretto School); Rossi, P., *Jacopo Tintoretto: i ritratti* (1973), pp. 75, 150–152, pl. 206; *Census* (as Tintoretto Studio).

After Titian

217 LA SULTANA ROSSA SN 58

Canvas, 96.4 × 76.2 (38 × 30).

CONDITION: Seriously overcleaned in past. Scattered losses.

ORIGINAL: Lost.

PROVENANCE: Palazzo Riccardi, Florence; Lucien Bonaparte; with Farrer, 1843; Sir George Holford sale, Christie, July 15, 1927 (no. 16); with Böhler; Howard Young, New York; acquired John Ringling c. 1930.

La Sultana Rossa, Vasari reported, was sixteen years old and the favourite wife of Solomon I. SN 58 was still attributed to Titian by Suida (1949). It is in fact a rather indifferent copy of probably the seventeenth century, presumably after a lost work by Titian sent by him to Philip of Spain in 1552.

SOURCES: Fischel, O., *Tizian k. de K.*, p. 176; Benson, R., *The Holford Collection* (1927), p. 30, pl. 47; von Hadeln, D., 'Das Problem der Lavinia Bildnisse,' *Pantheon*, 7 (1931), 85; Suida, W., *Tiziano* (1933), pl. 233; Wethey, H., *Titian: The Portraits* (1971), p. 205 (as a copy); *Census* (as Titian Studio).

218 PORTRAIT OF A CARDINAL (fragment) SN 59

Canvas, 46.3 × 36.5 (18 1/4 × 14 3/8).

CONDITION: Overcleaned in the past. Some scattered losses. At some time the canvas was cut down.

ORIGINAL: Cardinal Alessandro Farnese in the group portrait by Titian of Paul III and his grandsons (Capodimonte Museum, Naples).

PROVENANCE: Unknown, probably London; acquired John Ringling.

Wethey tentatively identifies the sitter as Jean du Bellay (in Rome 1547–50, 1553–60) on the basis of a portrait of the French Cardinal, Musée Versailles, but SN 59 seems to be quite clearly based on Titian's Alessandro Farnese. Ascribed to Titian by Suida (1949),

the execution is far too weak to be original and is probably by a late follower.

SOURCES: Suida, W., 'Titian's Portraits: Originals and Reconstructions,' *Gazette des Beaux Arts*, 29 (1946), 141; Wethey, H., *Titian: The Portraits* (1971), p. 136; *Census* (as ascribed to Titian).

219 PORTRAIT OF DUKE GUIDOBALDO II DELLA ROVERE SN 60

Canvas, 190.5 × 124.4 (75 × 49).

CONDITION: Poor. Seriously overcleaned in the past.

ORIGINAL: Lost.

PROVENANCE: Paalen, Berlin, 1916; with Böhler; acquired John Ringling.

Guidobaldo II (1514–74) succeeded as Duke of Urbino in 1538. Titian painted the *Venus of Urbino*, Uffizi, for him.

SN 60 was ascribed to Titian and another hand by Suida (1949). It had previously been accepted as autograph by von Bode (1916) and Gronau (1917). Wethey ascribes it to a follower of Titian and dates it c. 1560. The quality of SN 60 is by no means high enough for Titian and Wethey is undoubtedly right that it is by a follower. Presumably a lost original by Titian is the source of SN 60.

SOURCES: Wethey, H., *Titian: The Portraits* (1971), p. 177; *Census* (as ascribed to Titian).

220 ECCE HOMO SN 61

Canvas, 73 × 59.1 (28 3/4 × 23 1/4).

CONDITION: Good.

ORIGINAL: *Ecce Homo*, National Gallery, Dublin.

PROVENANCE: Prince Lichnowsky; with Böhler; acquired John Ringling.

Although von Hadeln accepted SN 61 as autograph, Suida (1949) proposed a pupil, possibly Simone Peterzano.

SOURCES: *Census* (as Titian Studio).

221 THE RAPE OF EUROPA SN 62

Canvas, 50.2 × 71.1 (19 3/4 × 28).

CONDITION: Good.

ORIGINAL: Lost; known through a copy by Teniers (Art Institute, Chicago) and the engraving by Vorstermann, *Theatrum Pictorum*, 1659.

PROVENANCE: Unknown; acquired John Ringling.

SN 62, as Suida (1949) pointed out, is more a variant composition based on the lost Titian referred to above. Recent opinion has assigned SN 62 to Lucas van Uden and David Teniers the Elder.

SOURCES: Suida, W., 'Forgotten Splendor in Titian's Treasury,' *Art in America*, 29 (1941), 12; Wethey, H., *Titian: The Mythological and Historical Paintings* (1975), pp. 174-175; *Census* (as Dutch copy of Titian).

After Titian or Bordon

222 THE LOVERS SN 63

Canvas, 85.7 × 82.3 (33³/₄ × 32³/₈).

INSCRIBED: On the gourd: PVL . . . CRI.

CONDITION: Considerable rubbing throughout due to over-cleaning in the past. Darkened varnish.

ORIGINAL: Untraced.

PROVENANCE: Sir George Holford sale, Christie, July 1927 (54 as Pordenone); acquired John Ringling.

EXHIBITIONS: New Gallery, London, *Venetian Art* (1894-95) (no. 75); BFAC, 1921-22 (no. 19).

The allegory can be interpreted as a marriage painting: the young woman offering beauty (the golden apple) and concord (the pomegranate) to a man in armour. Her hand with the golden apple resting on the lion's head indicates love and fortitude.

SOURCES: Waagen, 2, 197 (as Pordenone); Benson, R., *The Holford Collection* (1924), p. 59, pl. 43; *Census* (as Titian Studio).



Appendices



SUBJECTS

Religious precedes secular. Subjects are listed in approximately chronological order.
Catalogue numbers can be checked in Index.

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